

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2632.

SATURDAY, APRIL 6, 1878.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**TENDERS for BOOKS.**—The Controller of H. M. Stationery Office will be glad to receive TENDERS for the SUPPLY of BOOKS bound in Cloth for use in the Libraries on board Her Majesty's Ships. Samples of the approved binding may be seen, and relative particulars of Contract, Descriptive Catalogue of the Books, and Forms of Tender, may be obtained at the Stationery Office, Princes-street, Storey's-gate, between the Hours of Ten and Four, down to 15th April next, and by 12 o'clock noon of MONDAY, the 15th April, 1878. Tenders must be delivered at this address.  
H. M. Stationery Office, Princes-street, Storey's-gate.  
Westminster, 15th March, 1878.

**ROYAL INSTITUTION OF GREAT BRITAIN,**  
ALBEMARLE-STREET, PICCADILLY, W.  
Professor ERNST PAUER will, THIS DAY (SATURDAY), April 6, at 3 o'clock, begin a Course of TWO LECTURES on 'The Climates of England, Italy, France, and Germany, and their Works' (with Musical Illustrations on the Harpichord and Pianoforte). Subscription to this Course, Half-a-Guinea; to all the Courses in the Season, Two Guineas.

**INSTITUTE of ACTUARIES.—MESSENGER**  
PRIZE.—The Council of the Institute of Actuaries offer Prizes of Twenty-five and Ten Guineas respectively for the TWO best ESSAYS, by Members of the Institute (past and present Members of the Council excepted), upon the following subject: 'The Values that should be allowed by a Life Office for the Surrender of its Policies.' A Synopsis of the points to be treated, and of the conditions of the Competition, may be obtained at the Rooms of the Institute, the Quadrangle, King's College, London.  
G. W. BERRIDGE, Hon. Secs.  
RALPH F. HARDY, Hon. Secs.  
20th March, 1878.

**INSTITUTION of NAVAL ARCHITECTS.**  
The ANNUAL MEETINGS for 1878 of the INSTITUTION of NAVAL ARCHITECTS will take place on THURSDAY, FRIDAY, and SATURDAY, 11th, 12th, and 13th of April. They will be held, by permission of the Council of the Society of Arts, in the Hall of that Society, John-street, Adelphi.

THURSDAY, 11th April.—MORNING MEETING, at 10 o'clock.  
OPENING ADDRESS, by the President (Lord Hampton).  
Papers and Discussions on Steel for Shipbuilding, &c.  
EVENING MEETING, at 7 o'clock.  
Papers and Discussions on Merchant Shipping.  
FRIDAY, 12th April.—MORNING MEETING, at 10 o'clock.  
Papers and Discussions on Merchant Shipping, Yacht Design, &c.  
EVENING MEETING, at 7 o'clock.  
Papers and Discussions on Marine Engineering, &c.  
SATURDAY, 13th April.—MORNING MEETING, at 10 o'clock.  
A. REDGWICK WOOLLEY, Secretary.  
5, Adelphi-terrace, London, W.C.

**ARTISTS' GENERAL BENEVOLENT INSTITUTION,** for the Relief of Distressed Artists, their Widows and Orphans.  
The ANNIVERSARY DINNER will take place in Willis's Rooms, on SATURDAY, May 11th, at Six o'clock.  
FREDERICK LEIGHTON, Esq., R.A., in the Chair.  
Donations will be received and thankfully acknowledged by—  
JOHN EVERETT MILLAIS, R.A., Honorary Secretary.  
PHILIP CHARLES HARDWICK, Treasurer.  
F. LAMBE PRICE, Secretary, 34, Old Bond-street, W.  
Dinner Tickets, including Wine, One Guinea.

**ROYAL MANCHESTER INSTITUTION.**  
FIFTY-EIGHTH EXHIBITION of MODERN WORKS of ART.  
This Exhibition will be OPENED EARLY in the Month of SEPTEMBER NEXT, and will CLOSE on SATURDAY, January 4th, 1879.  
Works must arrive not later than AUGUST 9th.—Artists' Circulars, with full particulars, may be obtained on application to  
EDWIN W. MARSHALL, Assistant-Secretary,  
38, Barton Arcade, Manchester.

**ARTS ASSOCIATION, NEWCASTLE-UPON-TYNE.**  
The FIRST EXHIBITION of MODERN WORKS of ART will be OPENED in the Assembly Rooms, Newcastle-upon-Tyne, about the MIDDLE of AUGUST, and CLOSE the END of OCTOBER. Particulars from the Honorary Secretaries, Newcastle-upon-Tyne, or Mr. W. A. SMITH, 14, Charles-street, Middlesbrough Hospital, forwarding Agent for London.  
JOSEPH CRAWFALL, (Hon. Secs.)  
J. CARMEIL RIDLEY, (Hon. Secs.)

**CRYSTAL PALACE PICTURE GALLERY.**  
PRIZE MEDALS will be given for the best Pictures exhibited this season. The GALLERY WILL BE OPEN at EASTER.—For particulars apply to Mr. C. W. WAIN.

**ETCHINGS.—EXHIBITION of SELECTIONS**  
from the WORKS of Seymour Haden, Whistler, Rejon, Méryon, &c.—Mr. C. W. DOWDESWELL'S GALLERY, 36, Chancery-lane. Admission free.

**ETCHING by F. SEYMOUR HADEN, Esq.,**  
F.R.S.—Messrs. HOGARTH have the honour to announce for Publication a New Series of Twelve Etchings, by Mr. SEYMOUR HADEN.—On View at their Gallery, Mount-street, Grosvenor-square, London, W.

**FACSIMILES in COLOURS** produced by the Arundel Society from the Old Masters are SOLD to the Public as well as to Members at prices varying from 10s. to 40s., and include the Works of Giotto, Fra Angelico, Perugino, Andrea del Sarto, Michel Angelo, Raphael, Holbein, Albert Dürer, &c.—Friedrich List, with particulars of Membership, will be sent post free on application at 24, Old Bond-street, London, W.

**NATIONAL ACADEMY for the HIGHER DEVELOPMENT of PIANOFORTE PLAYING,** 5, Weymouth-street, Portland-place, W.  
President—Mr. FRANKLIN TAYLOR.  
Director—Mr. OSCAR BERNER.

The STUDENTS' CONCERT (Invitation) will take place at the Langham Hall, on May 4th, at Three o'clock.  
NEXT TERM commences on APRIL 14th. Fee, Six Guineas. Entrance Days, April 14th and 20th, from 10 till 5.—For Prospectuses and all particulars apply to the Directors.

**MISS GLYN Prepares PUPILS for the STAGE,**  
Public Speaking, and Teaches the Art of Speaking distinctly in Song.—Letters to be addressed to JOHN MACLEAN, Esq., Gaiety Theatre, or to Miss GLYN, 13, Mount-street, Grosvenor-square, W.

**ST. GEORGE'S HOSPITAL MEDICAL SCHOOL.**—The SUMMER SESSION commences on WEDNESDAY, May 1st. The Hospital contains 350 beds. Clinical Lectures are delivered by the Physicians and Surgeons every week. In addition to the usual Courses of Lectures given by the appointed Teachers, Lectures are also given on Comparative Anatomy and on Dental and Aural Surgery. Further information may be obtained from the TREASURER or DEAN of the School, at the Hospital.

**THE MIDDLESEX HOSPITAL MEDICAL COLLEGE.**  
SUMMER SESSION, 1878.  
LECTURES and CLINICAL INSTRUCTION will commence on WEDNESDAY, May 1st.—For Prospectus, or further information relative to Scholarships, Clinics, and appointments, Fee, 5s. apply to the DEAN or to the RESIDENT MEDICAL OFFICER, at the Hospital.  
ANDREW CLARK, Dean.

**CHIEF CONSTABLE or SUPERINTENDENT**  
of the CITY of EDINBURGH POLICE FORCE.—WANTED, a CHIEF CONSTABLE or Superintendent of the City of Edinburgh Police Force. Salary, 500l. per annum, with Free House.—Applications, stating age and full particulars of experience, with Copies of Certificates, to be sent, on or before the 1st of May, to the Lord Provost of Edinburgh, at the City Chambers, and to the Sheriff of Mid-Lothian, County Buildings, Edinburgh, by whom the Appointment falls to be made.  
Edinburgh, 1st April, 1878.

**OTAGO HIGH SCHOOL, NEW ZEALAND.**

The undersigned is prepared to receive applications, to be sent in on or before TUESDAY, the 30th April, 1878, for the APPOINTMENT of RECTOR or HEAD MASTER of the Otago High School, Dunedin, who will be selected by him, in conjunction with the Rev. Dr. Abbott, of the City of London School, and Dr. Morrison, of the Glasgow Academy.  
The Rector will receive 500l. per annum of fixed salary, and also 1l. for each Pupil, to be calculated on the average attendance during the year. For the first three years a minimum of 700l. per annum will be guaranteed by the Board of Governors.  
Candidates must be Graduates of high standing of some University of the United Kingdom or the British Colonies. Experience in education and aptitude in teaching indispensable.  
Applications must be made on printed forms, which, with further particulars, can be obtained from Dr. Morrison, Glasgow Academy, Glasgow, or at the Office of the Agent-General for New Zealand, 7, Westminster Chambers, London, S.W.  
Three copies of the testimonials should be sent in together with the originals.  
JULIUS VOGEL,  
Agent-General for New Zealand.

**UNIVERSITY COLLEGE, LONDON.**  
MINERALOGY and LITHOLOGY.

Prof. BONNEY, M.A., F.G.S., will give a COURSE of TWELVE LECTURES on TUESDAYS and THURSDAYS, at 1 P.M., commencing TUESDAY, April 30th. Fee, 12s. Ladies are admitted to this Class.  
TALFOURD ELY, M.A., Secretary.

**BRIGHTON COLLEGE.**  
Principal.—The Rev. CHARLES BIGG, D.D., late Senior Student and Tutor of Christ Church, Oxford.  
Vice-Principal.—The Rev. JOSEPH NEWTON, M.A.  
NEXT TERM commences MAY 7th.

**THE LONDON INTERNATIONAL COLLEGE,**  
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Apply to the Head Master, H. R. LADLEY, M.A.

**THE WESTERN COLLEGE, BRIGHTON,**  
is commended to the attention of Parents who desire for their Sons a Superior Education, by its healthy situation, and by its thoroughly developed methods of instruction, which combine the advantages of the public schools with greater personal care. Special attention is paid to the French and German Languages.—Prospectus of terms, &c., on application to the Principal, Dr. W. PORTER KNIGHTLEY, F.C.P.

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**PRIVATE TUITION.**—The Rev. A. C. AUCHMUTY (Old Marlborough), Head Master of Lucton School, Herefordshire, in view of the approaching extinction of that Office by the Charity Commissioners, proposes, after Easter, to receive into his House a few PRIVATE PUPILS. Beautiful and healthy Country. Fees, from 30l. for each Term of about Thirteen Weeks. No Extra.—Address Lucton, Kingsland B.S.O., Herefordshire.

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**TO PRINCIPALS of SCHOOLS or PIANISTS.**  
—A very clever Professor of Singing, who is also a popular Concert Singer, wishes to form CONNECTION with a good PIANIST, or an EDUCATIONAL ESTABLISHMENT, for Educational Purposes.—Please address Z. 3106, care of Mr. Rudolf Mosse, Stuttgart (Germany).

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MESSRS.

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MESSRS.

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## LITERATURE

*A Voyage in the Sunbeam: our Home on the Ocean for Eleven Months.* By Mrs. Brassey. (Longmans & Co.)

ALTHOUGH the hardened critic will pay no attention to the usual disclaimers and appeals for indulgence, a book of this sort cannot always, in fairness and courtesy, be judged from a literary point of view alone. The work before us, however, viewed simply as a lady's narrative of a long and prosperous yachting cruise, can well afford to stand on its own merits. It is interspersed, certainly, with many short passages, which, though intended to give cohesion to the story, might with advantage have been left respectively in the log-book or in her diary, but otherwise she has shown good judgment in her choice of subject-matter, and discretion as to what is omitted. The exceptional feature about this voyage is its family character, and the children, the nurses, and the friends suggest contingencies which must often have severely tested the author's tact and energies; but she is by no means the person to inflict such troubles on her friends or readers. The children, for instance, are never "in the way" in the book, or, we presume, in real life. In one pretty sketch we see them congenially employed in scrubbing decks, while in occasional glimpses vouchsafed of the daily life on board, there is an edifying picture of juniors and seniors alike engaged in the improvement of the mind, with the aid of a library of 700 volumes.

Energy, activity, movement, seem to have been the order of the day, as might well be the case where the hostess is a lady, who, "having several letters to write," gets up at four and writes till eight o'clock, and who thinks little of a thirty miles' ride before breakfast, preparatory to a day's work. It may be imagined that a party under such a presiding spirit will make the most of its opportunities. Certainly the difficulties and impediments of ordinary life are reduced for them to a minimum. The wheels are so abundantly oiled that friction almost ceases, while exhausted nature is restored by the flow of perpetual champagne. A pleasant, if somewhat overpowering, sense of profusion is abroad, tempting the reader to suspect that though, of course, Providence tempers the wind to the shorn lamb, yet a well-furnished fleece might be even a more efficient protection. In reply to the question lately asked, "Is life worth living?" it

was wittily answered, "That depends on the liver," and that important organ seems always in the 'Sunbeam' to have been in good working order. There is much enjoyment of life, and the occasional dangers, disappointments, and accidents, which are not, perhaps, on that account the less keenly felt, are cheerfully met and lightly passed over.

The reader is promised in the Preface a reprint of Mr. Brassey's letter to the *Times* describing his voyage, but this seems to have been omitted, and in truth was hardly needed. Mr. Brassey is no *faineant* yachtsman, but an accomplished sailor, and to have handled his own ship through the Magellan Straits and other difficult places is a legitimate source of pride; but that a well-found yacht like the *Sunbeam*, with a picked crew of some thirty men, should have sailed safely round the world is not a very wonderful event.

The route lay *via* Madeira to Teneriffe, where the party ascended the mountain, an arduous task, and where the high-born Spanish dames who visited the yacht were accompanied each by her cavalier bearing a basin! Then comes a visit to the tropical glories of Rio, and next Monte Video and the Argentine Republic, a considerable part of which was visited by railway. If we are not told anything that is absolutely new, it is always pleasant to accompany so intelligent a traveller even over ground which is already familiar. The old recollections are agreeably revived by the details which a lady so often handles with unconscious skill. The character of the scenery of the last three countries is summarized as follows:—

"Travelling in Brazil is like passing through a vast hot-house, filled with gorgeous tropical vegetation and forms of insect life. In the neighbourhood of Monte Video you might imagine yourself in a perpetual green-house. Here it is like being in a vast garden, in which the greenest of turf, the brightest of bedding-out plants, and the most fragrant flowering shrubs abound. Each country, therefore, possesses its own particular beauty, equally attractive in its way."

Pen and pencil unite to describe the Straits of Magellan as combining all the grandest features of alpine and coast scenery. Among the curiosities picked up here from the natives were rugs made from skins of the new-born or aborted guanaco, after the manner of the "Astrakhan" lamb-skins. Some pleasant excursions were made in Chile, where an air of wealth and prosperity pervades the land and the people; but one would need to be prosperous in a country where a really good hat costs sixty guineas; fortunately it lasts for a life-time.

At Valparaiso great preparations have to be made for crossing the Pacific, and the author wonders how the old voyagers contrived to get on without tinned provisions and auxiliary screws—and perhaps a few more unconsidered trifles provided in the *Sunbeam*.

Sailing, fanned by the soft breezes of the Pacific, a little romance might, if anywhere, be allowable. The albatross, and the flying-fish might, however illogically, call forth new emotions and an interest denied to the common sea-gull and herring—but away with all such weaknesses! Our author has read, at least she quotes, the 'Ancient Mariner,' but of the giant fowl she only says, "I want very much to catch an albatross in order to have it skinned, and to make tobacco pouches of its feet and pipe-stems of the wing bones, for

presents." Again, "While I was standing on deck at night a flying-fish flew against my throat, and hung there caught in the lace of my dress." Does he think such sanctuary will avail anything? Alas! "he is a pretty specimen, but only his wings are to be preserved, for Muriel will have his body for breakfast to-morrow." From this last fate, indeed, we doubt whether even any edible pet was absolutely secure, though as the live stock diminished, and a personal intimacy was established with the survivors, a certain amount of awkwardness was felt about eating them. Of live pets, and of curiosities, the accumulation would have tried the capacity of Noah's Ark or the South Kensington Museum; fortunately, it was kept down by various processes of selection.

It was a great event when the first coral island, in the Paumotu group, was reached. The boat was lowered, and approached cautiously, doubtful as to the reception it might meet with; but nearer acquaintance dispelled much of the romance; the natives were civil, but somewhat *insouciant*; their costume, no longer that of Paradise, came from Manchester, and they quite understood the value of money, the whole of this group being, in fact, under the influence of Tahiti.

The following is a market scene at Tahiti:—

"At a quarter to five this morning some of us landed to see the market, this being the great day when the natives come in from the country and surrounding villages, by sea and by land, in boats or on horseback, to sell their produce, and buy necessities for the coming week. We walked through the shady streets to the two covered market buildings, partitioned across with two great bunches of oranges, plantains, and many-coloured vegetables hung on strings. The mats, beds, and pillows still lying about suggested the idea that the salesmen and women had passed the night amongst their wares. The gaily-attired, good-looking, flower-decorated crowd, of some seven or eight hundred people, all chattering and laughing, and some staring at us—but not rudely—looked much more like a chorus of operasingers dressed for their parts in some grand spectacle than ordinary market-going peasants. Whatever way one turned, the prospect was an animated and attractive one. Here, beneath the shade of large, smooth, light-green banana leaves, was a group of earnest bargainners for mysterious-looking fish, luscious fruit, and vegetables; there, sheltered by a drooping mango, whose rich clusters of purple and orange fruit hung in tempting proximity to lips and hands, another little crowd was similarly engaged. Orange trees were evidently favourite *rendezvous*; and a row of flower-sellers had established themselves in front of a hedge of scarlet hibiscus and double Cape jasmine. Every vendor carried his stock in trade, however small the articles comprising it might be, on a bamboo pole, across his shoulder, occasionally with rather ludicrous effect, as, for instance, when the thick but light pole supported only a tiny fish six inches long at one end, and two mangoes at the other. Everybody seemed to have brought to market just what he or she happened to have on hand, however small the quantity. The women would have one, two, or three new-laid eggs in a leaf-basket, one crab or lobster, three or four prawns, or one little trout. Under these circumstances, marketing for so large a party as ours was a somewhat lengthy operation, and I was much amused in watching our *proceedors*, as he went about collecting things by ones and twos, until he had piled a little cart quite full, and had had it pushed off to the shady quay."

We would gladly visit with our author the beauties of Hawaii and its unrivalled volcano.

We must, at all events, allow her to describe the approach to Japan :—

"At four o'clock I was called to go on deck to see the burning mountain. . . . The full moon still rode high in the heavens, her light being reflected in rainbow hues from the spray and foam that drifted along the surface of the water. On every side were islands and rocks, among which the sea boiled, and seethed, and swirled, while the roaring breakers dashed against the higher cliffs, casting great columns of spray into the air, and falling back in heavy rollers and surf. Just before us rose the island of Vries, with its cone-shaped volcano, 2,600 feet high, emitting volumes of smoke and flame. It was overhung by a cloud of white vapour, on the under side of which shone the lurid glare of the fires of the crater. Sometimes this cloud simply floated over the top of the mountain, from which it was quite detached; then there would be a fresh eruption, and, after a few moments' quiet, great tongues of flame would shoot up and pierce through the overhanging cloud to the heavens above, while the molten lava rose like a fountain for a short distance, and then ran down the sides of the mountain. It was wondrously beautiful; and, as a defence against the intense cold, we wrapped ourselves in furs, and stayed on deck watching the scene until the sun rose gloriously from the sea, and shone upon the snow-covered sides of Fujiyama, called by the Japanese 'the matchless mountain.' It is an extinct crater, of the most perfect form, rising abruptly from a chain of very low mountains, so that it stands in unrivalled magnificence. This morning, covered with the fresh fallen snow, there was not a spot nor a fleck to be seen upon it, from top to bottom. It is said to be the youngest mountain in the world, the enormous mass having been thrown up in the course of a few days, only 862 years B.C. We reached the entrance of the Gulf of Yeddo about nine o'clock, and passed between its shores through hundreds of junks and fishing boats. . . . The shores of the gulf on each side consist of sharp-cut little hills, covered with pines and cryptomerias, and dotted with temples and villages. Every detail of the scene exactly resembled the Japanese pictures one is accustomed to see in England; and it was easy to imagine that we were only gazing upon a slowly moving panorama unrolling itself before us."

On land everything testified to the fidelity of Japanese art. Even the children said the people looked like fans walking about.

"The whole landscape and the many villages looked very like a set of living fans or tea-trays, though somehow the snow did not seem to harmonize with it. . . . The houses are one story high, and their walls are made of the screens I have already described. These screens were all thrown back to admit the morning air, cold as it was. We could consequently see all that was going on within, in the sitting-room in front, and even in the bed-rooms and kitchen. At the back of the house there was invariably a little garden to be seen, with a miniature rockery, a tree, and a lake, possibly also a bridge and a temple."

Like the author we are

"Very glad to hear that Dr. Dresser is here, collecting, lecturing, and trying to persuade the Japanese to adhere to their own forms and taste in art and decoration. It is a great pity to observe the decadence of native art, and, at the same time, to see how much better the old things are than the new. A true Japanese artist never repeats himself, and consequently never makes an exact pair of anything. His designs agree generally, and his vases are more or less alike, without being a precise match. He throws in a spray of flowers, a bird, or a fan, as the fancy strikes him, and the same objects are, therefore, never placed in exactly the same relative position. Modern articles are made precisely alike, not only in pairs, but by the dozen and the hundred."

At Hongkong, in Ceylon, and other places on the homeward route, conscientious sight-

seeing alternates with pleasant dissipation, and, though treading usually in well-beaten paths, the vigour of Mrs. Brassey's narrative does not flag. But perhaps the voyage had lasted long enough, for at Penang the most striking tropical scenery is found to have lost its freshness and apparently something of its charm.

Much might be said in praise of the illustrations, which greatly enhance the value of the book as a record of the voyage, and will add to its attraction, not only for the friends and acquaintances to whom it seems primarily addressed, but for a much wider circle. The landscapes are beautiful. Among other objects of interest depicted is an ancient Hawaiian helmet made of feathers, but of perfect Greek form. A fac-simile is given of one of the mysterious inscribed tablets from Easter Island. The author is, we think, mistaken in saying that these are made of stone. They are usually of wood, the age and origin of which has been much discussed in connexion with the main question. Among other illustrations, by the way, is one of the mouse-burr, or "devil's horns," the seed of the *Martynia proboscidea*, which our author, following Mr. Frank Buckland, believes "are created for the express purpose of attaching themselves to the long tails of the wild horses,"—a refreshing little bit of teleology.

#### DRAMATIC POEMS.

*Uxmal: an Antique Love Story.*—*Macée de Léodepart: an Historical Romance.* By John A. Heraud. (Simpkin, Marshall & Co.)

*The Legend of the Roses: a Poem.*—*Ravlan: a Drama.* By Samuel James Watson. (Toronto, Hunter, Rose & Co.)

*Essex: a Play.* By D. Charles D. Campbell. (Williams & Norgate.)

*The House of Ravensburg.* By the Hon. Roden Noel. (Daldy, Isbister & Co.)

*Dion: a Tragedy, and Poems.* By Walter How. (Trübner & Co.)

*Robespierre: a Lyrical Drama.* By R. H. Patterson. (Blackwood & Sons.)

THE two dramatic poems Mr. Heraud has now given to the world were written, apparently, at a time when the poetical drama had not been banished from the stage. 'Uxmal,' indeed, which is a work of pure imagination and is saturated with that mysticism from which few of its writer's productions are free, had at one time a narrow escape of being acted. It is mentioned in the *Memoirs* of Mrs. Mowatt, says the author in his Preface, that "during her engagement at the Olympic Theatre it was intended to produce this poem as a drama." Mr. Heraud holds himself "truly fortunate in escaping the doubtful honour of having it represented under such dangerous auspices." He is probably more fortunate even than he thinks himself, seeing that it is difficult to believe that a work such as this would have obtained a favourable reception from any audience except one prepared, in its admiration for poetry, to dispense with every dramatic quality, and audiences of the kind are not common in this country. The story by which Mr. Heraud shows that the worst treason to Nature is the attempt to shackle by repressive and barbarous restraints those passions and impulses by which her schemes are perpetuated is not devoid of ingenuity or interest. The action is, however, complicated, and occasional

bursts of poetry will not compensate for the absence of sustained dramatic power. The scene is Uxmal, an ancient city of Central America, at a period when it is under that Theban administration which its architectural remains seem to suggest. Its principal characters are a high priest and a high priestess in the Temple of the Serpent, who have been false to the spirit of their vows, and have conceived a passion for each other, which, by the law of Uxmal, is punishable with death. Mr. Heraud is merciful, however, and after their "wandering labours long" reunites the lovers under happier conditions and with brighter prospects. An aim like that of Shakespeare in such works as 'The Tempest' and the 'Winter's Tale' is avowed by the author. More direct inspiration seems, however, to have been derived from 'Comus.' Much of the verse is easy and melodious. There is, however, an absence of metrical fervour and a too frequent employment of archaisms and inverted forms of expression.

'Macée de Léodepart' presents a good picture of the state of France in the time of Charles the Seventh. It is altogether a more enjoyable and dramatic, if less ambitious production. The characters of Jacques Cœur, the famous *argentier* of Charles the Seventh, whose memory Bourges still delights to honour, of Antoine de Chabannes, *l'escorcheur*, his chief enemy, and of Macée de Léodepart, his wife, are vividly portrayed, while the less important pictures of Agnes Sorel, Alain Chartier, and Charles himself, are also careful and successful. History is violated in one comparatively unimportant respect. The heroine, whose relations to her husband were not always the most comfortable, is idealized and is kept alive sufficiently long to assist in freeing her husband from his imprisonment in Beaucaire. She died, in fact, at the outset of his troubles. This play is not wholly unsuited to the stage, and might even, when the requisite excisions have been made, hope for a success. The language is stronger and more poetical, as well as more intelligible, than in the previous poem.

Of the two dramatic poems Mr. Watson has published one only claims to rank as a drama. 'Ravlan' is a blank verse play in five acts. Its scene is England, in some pre-historic period not very easy to fix, since, while a Saxon king, Athelstan, is on the throne and a Danish invasion is repelled, the religion of the country is Druidical. Supernatural machinery is freely introduced, and the principal interest of the story is reached when a king, who, by a magic potion, has lost his memory, and become a jester in what was formerly his own court, recovers it by the aid of a second potion, and resumes his state. The treatment of the subject shows that the early English drama has been studied; but the action is involved, the characters are uninteresting, and the verse is lame. Mr. Watson is happier in 'The Legend of the Roses,' a poetical version of a legend narrated in Sir John Maundeville's *Travels*. In this the action is dramatic, but is set in a framework of narrative. Fluent at times, the verse of the lyrical portions is deficient in variety and in strength. It affords occasional illustrations of bathos, e.g.—

And that voice whose power had raised up the dead,  
In tones of ineffable sweetness said, &c.



There is an appearance of juvenility about the whole.

In choosing as the subject of an historical play the Earl of Essex, Mr. Campbell has not been daunted by the thought of the comparison his work might be supposed to challenge. No less than four English plays upon this subject have held at different epochs possession of the stage, one of them having been revived so late as 1822 by Macready. None of these has, it is true, any special merit, though Banks's 'Unhappy Favourite,' according to Steele, "was never seen without drawing tears from some part of the audience." French writers have appreciated the dramatic merits of the story, no less than three dramas upon the subject having seen the light before the appearance of any English play. The best known of these is the tragedy of Thomas Corneille, 'Le Comte d'Essex,' in which the hero utters a line that has since passed into a proverb:—

*Le crime fait la honte, et non pas l'échafaud.*

This appeared in 1678. In the same year Boyer published a play with the same title. Forty years previously a tragedy by La Calprenède, also called 'Le Comte d'Essex,' was acted. In this Essex is represented as in love with the wife of Lord Cecil, whose consequent hostility to him is responsible for his fall. Lady Cecil it is who through jealousy keeps back the ring which Essex had received from the Queen as a pledge of pardon in case he should fall into disgrace. It is the Countess of Nottingham in Banks's play who is guilty of this piece of treachery. Philip the Fourth is also said to have written a tragedy on this subject. Mr. Campbell has not improved upon the work of any of his predecessors, except in regard of historical accuracy. He has not fallen into the error of more than one of his predecessors in presenting Cecil Lord Burleigh as the enemy of Essex instead of his son, Sir Robert, afterwards Earl of Salisbury, and he has not troubled himself with the legend concerning the ring. The scene of Elizabeth's penitence after the death of her favourite, which appears principally to have commended this play to former dramatists, is necessarily excised, as the play ends with the departure of the hero to the scaffold after a farewell interview with Bacon. There is, however, a strong situation, in which Elizabeth signs the warrant for the execution. Bacon is throughout presented in a not too favourable light. There is some dramatic stuff in the play, and it is incisively written. It is deficient, however, in poetry, and its dramatic merits are not sufficient to compensate for the baldness of its style.

In 'The House of Ravensburg' dramatic quality is subordinated to poetry. Mr. Noel writes with earnestness, feeling, and taste. He is familiar with most phases of the drama, and he builds his play after approved models. His work may, he holds, be regarded in some sense as a trilogy. It has this much resemblance to the one great production of the kind which Greek literature has bequeathed us, that it is animated throughout with the idea of an overruling Destiny, that the Eumenides dog the steps of the hero and are in the end appeased, and that the son bears the penalty of parental crime. Here, however, resemblance ends. The general treatment is Gothic rather than classical, and the entire production reminds us as much of 'The Castle

of Otranto' as the Oresteia. A phase of that struggle which resulted in the whole of the Swiss cantons obtaining their freedom forms the background of the play, the foremost figures being supplied by two members, father and son, of the noble House of Ravensburg. The elder of these, Count Sigismund, is a sort of cross between Manfred and Faust, with a dash of John Wilkes. He spends part of his life in an English manor house, where, in ignorance of her husband's real name, his wife Constance rears his son Ralph. During the remainder of his time he lives in adultery in a castle among the Alps, dividing his time between the pursuit of unholy studies and revels, the idea of which has avowedly been suggested by the reported proceedings at Medmenham. Though banned by the church and by respectability, Sigismund is loved by the poor, deservedly as it seems, and dies while committing an act of heroism and mercy. The two sons, one illegitimate, the other the Ralph to whom previous reference has been made, love the same woman. Ignorant of the relationship between them, the latter kills his rival. From this time forward his father's ghost, no unapt representative of the Furies, dogs his steps. He fights bravely in the Peasant War on the side of the oppressed, but cannot find the death he seeks. In the end he obtains forgiveness, and marries the woman he loves, but dies so soon as a descendant is born, who will inherit the family honours without, it is to be hoped, incurring the family curse. This story is much more powerful than it appears in the foregoing narrative, and in its presentation of vague terror recalls that famous verse of Dobell which, indeed, the very name of the play is calculated to suggest,—

*O Keith of Ravelston, the sorrows of thy line.*

Portions of the treatment are fine, we might almost say splendid, from the poetical standpoint. The characters have not, however, the thoroughness that is necessary to the drama. Sigismund as he appears in some scenes is not the same as he appears in others. His calmness, for instance, while conversing with a monk who visits him to rebuke him, is irreconcilable with the passion into which he breaks upon his departure, nor is the difference explained by the influence exercised over him by Blanche, a species of white witch, who is his Mephistopheles. It is a curious and not an insignificant fact that the finest dramatic pictures of splendid wickedness, such as Faust in Marlowe, Vittoria Corombona, D'Amville, and a score of other characters of the older drama, and in more modern times Melveric and Manfred, those whose

*names burn through all dark history  
Over the waves of time as from a lighthouse  
Warning approach,*

have been drawn by men who are not, like Mr. Noel, over careful about the lesson to be preached. There is fine quality, however, in his play, and it is not for one moment to be confounded with average productions of the same description.

'Dion' is a work of culture. This is the most that can be said in its favour. It is not poetical, and it is not dramatic. The characters are uncertain, and the thought is nebulous. Dramatic and lyric forms are capably imitated, but the animating spirit is not present.

'Robespierre' is ushered in by a Preface which its author owns has expanded under his hands into an essay. This is more interesting and more suggestive than the play which follows. Mr. Patterson fails to present a single dramatic character. Robespierre, who gives his name to the piece, is scarcely recognizable, and Collet d'Herbois, who is substituted for Carrier as superintending the massacres at Nantes, is a most commonplace villain. What interest the play possesses centres in a young Republican named Camille, who loves a fair aristocrat, and, rising to eminence in the service of his country, wins her, after saving repeatedly her life and that of her father. The fragmentary and disjointed lines Mr. Patterson uses cannot be commended to general imitation. Like many another would-be reformer, he is happier in theory than in example, in precept than in practice.

*A History of Blackburn, Town and Parish.*  
By W. Alexander Abram. Illustrated.  
(Blackburn, Toulmin.)

In these days of multifarious writing and hurried work it is pleasing to come across an author who not only knows how his work should be done, but is also not above spending the necessary time and labour to do it thoroughly. Mr. W. Alexander Abram has been for some time known as a painstaking and enthusiastic local antiquary, and yet a most modest one. Thoroughly appreciating the golden rule of history—to believe in nothing, but insist upon proof—he has not scrupled to examine and reject the inaccurate statements of previous writers, and has also availed himself of the best sources of information. He has, in consequence, produced a history which may well be taken as on the model of what the history of any town or parish should be, and has shown what such histories may become in competent hands.

Blackburn, now a large, modern, and thoroughly Lancashire manufacturing town, cannot, of course, boast of a history like that of Lancaster or Preston, yet it is the centre of a large parish containing many townships, the history of which is worth writing. Few persons, however, would think that it would require nearly 800 closely printed octavo pages to tell the story, and yet this is what Mr. Abram offers us, and we must also confess that in so doing he has kept closely to his text, and that his book is singularly free from padding. Commencing with the general history of the district, he gives an account of this portion of Lancashire during the Roman, Saxon, mediæval, Tudor, Stuart, and modern periods. Fortunately for the author the Roman stations at Ribchester and Walton, the great find of Danish coins at Cuerdale, the foundation and suppression of Whalley Abbey, the persecution of the Recusants in the days of Elizabeth, and the many battles and skirmishes in this district during the Civil War, afford very interesting material. Objection may, perhaps, be raised that the account of the Civil War is, if anything, rather too voluminous, but it is in reality a good sketch of the part that Lancashire played in that struggle, the neighbourhood of Blackburn being the scene of several most important battles, particularly that where Cromwell in person routed the Scottish army under the

Duke of Hamilton, in August, 1648. The accounts of this battle that Mr. Abram prints, derived from very various sources, are exceedingly interesting, and show how carefully he has made use of all the materials which his industry and research could bring together. In the modern history is included an account of the Peel family, which not only contains new information, but is free from the mistakes of previous writers. There is also a summary of the history of the introduction of cotton-spinning and other manufactures into this part of Lancashire that will interest many readers.

The parochial and purely local history occupies the second portion of the volume. Commencing with a short account of the ancient history of the town and manor, the history of the parish church and its vicars follows in due course. In his account of the pre-Reformation vicars Mr. Abram does not appear to have examined the Lichfield Registers at all, and in consequence his list is by no means as perfect as it might have been made. It is also to be wished that he had devoted more space to the biographies of the later clergy, these forming a very important part in all the best modern histories. The interest that is now felt in old parish registers and their contents should have induced Mr. Abram to print a series of extracts from the Blackburn Registers, which begin about 1600, especially if he had selected those relating to persons *foreign* to the parish, and of whom he takes no subsequent notice. The Registers prior to 1600 appear to have been destroyed, a few scattered entries alone remaining. Blackburn, like most other Lancashire towns of any importance, possesses an old Grammar School, founded by Queen Elizabeth in 1568, whose history Mr. Abram has very fully worked out, presenting us with accounts of the governors and of the head masters, with copious extracts from the old minute books. The rise of Nonconformity and the details of the present state of the town (now containing about 80,000 inhabitants) are all duly chronicled.

In describing the twenty-two townships of which the extensive parish of Blackburn consists, the author has availed himself of the opportunities of narrating the history of many old Lancashire families who held land here, but whose chief seats were often in other and distant parishes. There are no tabular pedigrees throughout the book, the family details being given in a narrative form, but Mr. Abram appears to have been at considerable pains to make his statements as accurate as possible, and has, at the same time, brought down his accounts to modern times. Thus we find good histories of the Langtons, the Houghtons, the Talbotts, the Banastres, the Heskeths, the Haworths, the Ainsworths, the Braddyls, the Claytons, the Osbaldestons, the Radcliffes, and many other well-known Lancashire families, to each of which many additions to our previous knowledge have been made, and many previously doubtful points cleared up. Another very noticeable feature in this history is that Mr. Abram presents us with accounts, varying, of course, in length and importance, of the smaller families, both ancient and modern, who have held, or now hold, lands in this district, or who were in other ways intimately connected with Blackburn. In the Preface he states:—

"I have bestowed much space and expended

an unusual amount of work upon the accounts of old native families of inferior social rank to the manorial lords, namely, to the smaller freeholders, lesser gentry, and yeomen, as well as to those of the merchant class who have attained to local repute within the last century or so. My reason for inserting such sketches of families of our old yeomen and lesser gentry as can be made out by parish registers and public records, in conjunction with family papers and title-deeds, is the fact that the history of families is the history of estates, in the case of the smaller as of the larger properties, and to ignore the succession to the minor freeholds is to leave the memorials of many a rural township practically unretrieved. The total number of families and distinct branches of families genealogically noticed in this history is nearly 300."

Now this is an enormous number of pedigrees for any one man to have even superficially worked out, and, although the idea is excellent, much interest attaches to the way in which it has been carried out. And it is here, we regret to say, that we have what appears to us a most serious fault to find. For some reason or other Mr. Abram very rarely, if ever, gives the *authorities* upon which these minor pedigrees are based, so that we have no means of knowing whether the statements which he prints are derived from family papers, title-deeds, parish registers, or other sources. It cannot surely be expected that we are to accept the bare statements of births, marriages, and deaths, however careful and accurate the compiler may be; for supposing it becomes necessary to investigate them for any purpose, where are we to refer for verification of them? One baptism from a register is worth a dozen statements of birth, and the locality of every marriage and burial should be as far as possible given. Fifty pedigrees with these details would be worth more than the three hundred which Mr. Abram gives us. This mistake is unfortunately common, but it cannot be too clearly understood that such pedigrees are of comparatively little real use to any genealogist. Probably Mr. Abram has erred from a desire to be concise, but, as he values his reputation as a thorough antiquary, he should avoid this mistake in the future, and whenever a second edition of his history is called for, as it cannot fail very soon to be, he must be sure to add all the authorities for the family histories he gives. In the mean time may we suggest to him that a good history of the old town of Preston—"Proud Preston," as its inhabitants are wont to call it—is very much wanted, and in able hands could not fail to command enough support to make it a pecuniary success. Will Mr. Abram undertake this? There is no one more competent, and few histories could be made more valuable and generally interesting.

*Devinettes; ou, Énigmes Populaires de la France.* Par Eugène Rolland. (Paris, Vieweg.)

THIS little volume furnishes a great deal more than its modest title promises. M. Rolland might with justice have called it a study in the comparative history of enigmas; but he is not to be blamed for reversing the usual practice of literature, and offering more wine than bush. Although he appears only as an annotator, and the introductory essay is furnished by M. Gaston Paris, it is not necessary to inform those who have paid any attention to

French folk-lore that M. Rolland's reputation in this special branch of literature is established. He has already published the first instalment of a great work, the '*Faune Populaire de la France*,' and, in collaboration with M. Gaidoz, edited that too short-lived periodical, *La Mélusine*. The time has now gone by when it was usual to discredit the value of French research on the ground of superficiality. The sneer was deserved, no doubt, when it was customary to commence histories of French literature with the period of Malherbe, and to follow Fénelon in grouping Marot and Froissart in *notre belle barbarie*. But the successors of Barbazan in the present century, Raynouard, Fauriel, and Paris, not to mention many others, have fairly vindicated an equal rank as antiquaries with their English and German colleagues; while, at least in one respect, viz., the editing of the national classics, the French have distanced us. *Devinette* comprises in itself our notions of the enigma and the riddle, only excluding the "play upon words," which is the *calembour*. In fact, it consists in a more or less hidden resemblance between *two things*. M. Paris well remarks, in his Introduction, that there are few traces of the "pun" in antiquity; while, on the other hand, every nation, from the earliest times, seems to have delighted in the other form. An enigma is only a condensed metaphor, and metaphors are the very life of a youthful language and literature. What wonder that, whether we adopt the theory of common origin or of transmission by way of explanation, we find in all nations the very same enigmas appearing, often in what seems a faithful literal translation. We find in the biography of Homer by the Pseudo-Herodotus the first form of an enigma, which the great poet is supposed to have failed to solve:—

"Ὅσα ἔλοιεν λιπόμιστα, ὅς οὐκ ἔλοιεν φερόμιστα."

In the sixth century, this not very elegant witticism reappears in the enigmas of Symposius:—

Est nova notarum cunctis captura ferarum,  
Ut si quid capias, id tecum ferre recuses,  
At si nil capias, id tu tamen ipse reportes.

In the Middle Age we come on it once more, this time in French (see Pierre Grognet's '*Les motz dorez du grant et sage Cathon*'). It is now in this form:—

A la forest m'en voys chasser  
Avecques cinq chiens à trasser;  
Ce que je prens je pers et tiens,  
Ce qui s'enfuyt ay et retiens.

To which the worthy Grognet, justly supposing that a riddle which puzzled Homer might be too hard for posterity, adds:—"C'est quand on va chasser en sa teste avec cinq doigts de la main pour prendre et tuer ces petites bestes." There is no need to quote the later forms, which appear once more in Latin, in the sixteenth century, and then in French, Gascon, and German. There is room for a little patriotic vanity in not finding it in English.

The antiquity of the amusement is so well known as not to need a mention. From the "riddles" of Samson and Solomon to the witticisms of the Scandinavian sagas there is no interruption. But our Germanic forefathers added a characteristic spice to what seems an innocent pastime. The loser often forfeited his life; and we find traces of the same savagery even in the Wartburg competitions, while the '*Arabian Nights*' display a similar



trait in Oriental character. From both of these sources Schiller derived the main idea for his delightful extravaganza, 'Turandot,' with its wondrous mingling of Chinese localities, Italian comedy, and Germanic romance. The three riddles set by Turandot to Kalaf are perhaps the most finished specimens of their class in any literature, and the first of them is not the least brilliant gem in Schiller's poetic diadem:—

Der Baum, auf dem die Kinder  
Der Sterblichen verblühen,  
Steinalt, nichts desto minder  
Stets wieder jung und grün;  
Er kehrt auf einer Seite  
Die Blätter zu dem Licht,  
Doch kohl-schwarz ist die Zweite  
Und sieht die Sonne nicht.  
  
Er setzt neue Ringe,  
So oft er blühet, an.  
Das Alter aller Dinge  
Zeigt er den Menschen an.  
In seine grüne Rinden  
Drückt sich ein Name leicht:  
Der nicht mehr ist zu finden,  
Wenn sie verdorrt und bleicht.  
So sprich, kannst du ergründen  
Was diesem Baume gleicht?

Kalaf guesses rightly, "Das Jahr," and after successfully surmounting the two remaining ordeals, wins the princess.

Turning to M. Rolland's collection, the first point which strikes a reader is the extreme simplicity of the enigmas, and especially of those which seem (from their reproduction in different provincial dialects) to have enjoyed particular popularity. Take, for instance, the following: "What passes across the water without leaving a shadow?" (Answer: The sound of a bell.) This appears in no less than six different forms in the dialects of the Gironde, Lorraine, Ardèche, and Languedoc, besides a couple of "readings" in ordinary French. A popular riddle, not only in France, but in other countries, is the exchange of gibes between the rivulet and the meadow:—

—Où vas-tu, bossue, bancale?—  
—Tais-toi, toi qui es tous les ans tondu.

Thus in one province. In another it runs,—

—D'où viens-tu, ma grande courante?  
—Je viens de plus loin que toi, mon grand tondu.

In Germany there are many variations on the theme; e.g., in the Mark of Brandenburg:—

—Krum-herim, bat wostu fryr?  
—Kal-geschuären, bat frogstu darnä?

The oldest of all enigmas, namely, the description of men and animals as bipeds and quadrupeds, appears more than once. In Flocourt (Pays Messin) we find,—"*Sans pattes était sur quatre pattes, quatre pattes est arrivé qui a pris sans pattes qui était sur quatre pattes.*" The solution, rendered harder when the *devinette* was propounded *vivâ voce* by the natural ambiguity of the sound of "sans" (*cent*), is probably within the grasp of the reader. Among the variations M. Rolland inserts the well-known English nursery ditty,—

Two legs sat upon three legs,  
With one leg in his lap, &c.

Among other fertile topics in all countries, the egg is prominent, from such simple forms as "Jaune dedans, blanc dessus," to the German,—

Liegt ein Fiaschen ohne Reifchen,  
Zweierlei Wein darinnen,

which is itself, according to M. Rolland, merely the literal translation of an old Moravian riddle. Fish and their capture form

the subject of another group, all based on the same original apparently:—

Je vas, je viens dans ma maison,  
On vient pour me prendre,  
Ma maison se sauve par les fenêtres,  
Et moi je reste en prison.

Seine et Oise.

M. Paris, in his introductory essay, quotes a Russian variation on this theme, which possesses an additional touch of description worthy of La Fontaine. In his translation, it begins,—"*La maison fait du bruit, les habitants sont muets,*" &c.

Towards the end of the collection are to be found a few *calembours* interspersed among the genuine enigmas, and also some of the riddles without answers, which are numerous enough in England, such as—

Pourquoi fait-on les fours dedans Bruges?  
C'est pour ce qu'on ne peut faire Bruges dedans les fours.  
*Adevineux Amoureux.*

Or this, from the Dordogne:—"Qu'est-ce qui ressemble mieux à la moytié de la lune?—L'autre moytié." One of the last riddles in the collection makes allusion to a curious tradition or myth among the inhabitants of the Pays Messin. Translated it runs:—"Whom do you love most, the person who counts his money on the table, or the one who combs himself behind the door?" The answer is, The latter, "*car c'est le Bon Dieu, et celui qui compte les sous est le Diable.*" M. Rolland offers an ingenious explanation of this quaint idea. The "*Bon Dieu*" who combs himself behind the door is the rising sun. This solution he bases upon a passage in an old French book, where (speaking of the morning dew) it is said,—"*Les villageois s'imaginent . . . que ce sont les poux d'argent tombez le matin de la tête du soleil qui se peigne*"; and, in the same way, the devil is probably the night and the stars, a metaphor often found in other enigmas.

We can only express a hope that M. Rolland will attempt that which Friedreich, in his '*Geschichte des Räthsels*' (Dresden, 1860) certainly did not exhaust,—that is, a complete history of the subject. He enumerates a considerable bibliographical list, to which he might add the Latin enigmas of Aldhelm, and the Early English specimens in the so-called '*Exeter Book*.' A great part of this remarkable volume is devoted to riddles, many of which would have afforded M. Rolland additional illustrations for the present work. Take, for instance, the following:—

A man sat at wine  
with his two wives  
and his sons twain  
and his two daughters  
own brothers and sisters,  
and their sons twain  
gentle first borns,  
the father was therein  
of those youths both,  
with uncle and nephew.  
In all were five  
men and women  
sitting within.

Well might the Early English bard, in just complacency over the severity of his demands upon the acumen of his hearers, continue:—

Much has to consider  
the sagacious man  
what this means!

Thorpe's Transl., London, 1842.

But as it is, M. Rolland may be congratulated upon having produced a really valuable contribution to the study of folk-lore. It may

not be out of place to remark, in conclusion, that this selection is fit for general reading. Those who are acquainted with the materials upon which M. Rolland worked will understand that he has necessarily discarded much, and this fact may possibly displease a certain school of antiquaries. For ourselves, without any false squeamishness or inclination to Bowdlerism, we are pleased to notice signs of healthy reaction against a tendency which too many French scholars of eminence had favoured. M. Rolland's book is, at any rate, proof that an expurgated selection may answer every purpose of literature and philology.

*The Encyclopædia Britannica.* Vol. VII. (Edinburgh, Black.)

PROF. WARD'S essay on "Drama," which appears in the seventh volume of the '*Encyclopædia Britannica*,' is long, unwieldy, and inexact. Besides supplying a history of the origin of dramatic art, it traces the development of the drama among all races that can claim its possession. This task is laboriously discharged, the result, so far as scholarship is concerned, being wholly disproportionate to the expenditure. In the one case in which we have investigated Prof. Ward's assertions we find the information incorrect and misleading. The essay throughout is vague in expression, and cumbrous and inelegant in style. From the opening portion, in which the Aristotelean theories are put forward, could be selected instance after instance of inaccurate definition and inadequate explanation, while the text furnishes such marvellous instances of style as the following, in which the italics are Prof. Ward's own:—"In a drama which presents its action as *one*, this action must be *complete in itself*. This law, like the first, distinguishes the dramatic action from its subject. The former may be said to have a real artistic, while the latter has an imaginary real, completeness." Though long enough for a volume, the essay in portions is inadequate; the explanation of the growth of the unities out of the conditions of Greek life, and the record of the manner in which the period between the decline of the Roman drama and the commencement of the religious drama of mediæval days was bridged over, being incomplete. In the portion dealing with the French stage the work is thoroughly unsatisfactory. Here, *à propos* of the stage under the Empire, is a very nebulous passage:—"No writer of note was, however, tempted or inspired by the rewards and other encouragements offered by Napoleon to produce such a classic drama as the emperor would have willingly stamped out of the earth." The italics in this case are our own. Surely, to the average modern reader, to stamp out of the earth conveys the idea of destruction rather than creation. In dealing with the romantic drama of France, it would have been well to have stated that it owed its origin to Diderot. Génin says, "*Le Père de famille a été le père d'une famille déplorable. . . . Ce qu'on a appelé l'Art romantique, avec son faste de vérité à tout prix, n'était qu'un réchauffé des vieux systèmes de Diderot.*" Émile Deschamps—whose translations of Shakespeare sprang out of the fervour of romanticism—and Théophile Gautier deserve to be classed with A. de Vigny, Georges Sand (*sic*), and A. de Musset, with "perhaps" P. Mérimée, as belonging to the romantic school. A mistake

of a century is made in the date assigned for the origin of the Théâtre Français, the history of which, "as that of a single company of actors," begins in 1680, and not in 1780, as Prof. Ward states. The 21st of October, 1680, is the exact date at which the troupe of the Hôtel de Bourgogne and that of the Théâtre Guénégaud were united by an order of Louis XIV., and accorded the exclusive privilege of playing comedies and tragedies. A subvention of 12,000 livres was then first accorded them. The name of Du Bellay, the famous member of the Pleiad, is scarcely recognizable when spelt thus, "Dubellay." Jodelle's comedy, 'Eugène; ou, la Rencontre,' is also spoken of as 'L'Eugène,' which is, to say the least of it, uncommon. We should like to know the authority for the entire statement in which the name occurs. Prof. Ward says,—"His" (Jodelle's) "tragedy, 'Cléopâtre Captive' was produced there" (on the stage), "on the same day as his comedy, 'L'Eugène,' in 1552, his 'Didon se Sacrifiant' following in 1558." Now Hippolyte Lucas, ordinarily a trustworthy authority, in the "Table Chronologique des Principaux Ouvrages Dramatiques," affixed to his 'Histoire du Théâtre Français,' puts all three pieces under the same year, 1552, and in the body of his work says that the three plays succeeded each other rapidly. The brothers Parfaict, in their 'Histoire du Théâtre François' (1745), conjecture that the piece last named appeared the same year as the two preceding. In the *Annales Dramatiques* of Une Société des Gens de Lettres (Paris, 1809), the date 1552 is assigned to the piece last named. Vapereau gives 1552 as the date of its production, and the 'Nouvelle Biographie Générale' says,— "Jodelle n'avait que vingt ans lorsqu'il fit jouer en 1552 sa Cléopâtre et son Eugène, bientôt suivis probablement dans la même année de 'Didon se Sacrifiant.'" In presence of these authorities it is difficult to believe that the date, 1558, is not erroneous. 'Medée,' by La Pérouse, is said to have been printed in 1556. This is possible. It was played in 1553. Bonnyn's tragedy, 'La Soltane,' 1561, is said to be the first French regular tragedy on a subject neither Greek nor Roman. 'La Sultane,' of Bonnyn, played in 1560, is the piece entitled to that honour. 'Achille,' by Filleul, which is given under the date 1566, was played in 1563 and printed in 1564. Montchrétien's 'Les Lacènes' is placed before the works of Garnier, though it was not produced until 1599, and so belongs to the period of Hardy, while the principal successes of Garnier were obtained before the birth of Montchrétien. In Garnier French tragedy is said to "have reached the greatest height in nobility and dignity of style, as well as in the exhibition of dramatic passion, to which it attained before Corneille." The latest French authority we have consulted on that subject excuses, in part on account of changes in the language, what he calls "La barbarie, la grossièreté qui se trouvent dans son style, à côté des vers ampoulés."

Passing from tragedy to comedy the reader will find the essay equally misleading. It is surely a matter of some importance to decide the date of the first regular comedy in prose in France. This honour is assigned 'Les Corivaux' of J. de la Taille, Prof. Ward giving its date as 1573. Now the date of the 'Corivaux' is

1562. As there were two brothers De la Taille, who wrote plays at the same time, and whose names, Jean and Jacques, both begin with J., it would have been better to have given the full name—Jean de la Taille. To students of old French literature, Prof. Ward's method of dealing with proper names is often confusing. We have to hesitate a moment before we recognize Remy Belleau when simply mentioned as R. Belleau, and we are not sure that Luigi Dolce is meant when he is only spoken of as L. Dolce. Prof. Ward is not compiling a catalogue that he need spare letters in such fashion. Alexandre Hardy—A. Hardy Prof. Ward calls him—deserves more notice than the sneer accorded him; and Rotrou, who fills a distinct niche in dramatic history, deserves also further mention. Destouches, whose comic gift is said by Lessing to have been finer and more elevated than that of Molière, is merely mentioned as one of a school, while Beaumarchais is dismissed with a few lines, in the course of which we read with a feeling something like consternation of his "frivolous plots."

One more observation upon this portion of Prof. Ward's essay, the only portion we have attempted very hastily to examine, and we dismiss it. Whatever Prof. Ward may think, the French of to-day have a great dramatic school. It is worse than unjust, it is insular and Philistine in the last degree, to write such a sentence as the following:—"After a fashion which would have startled even Diderot" (why not D. Diderot, Prof. Ward?), "the younger A. Dumas has undertaken to reform society by means of the stage; O. Feuillet and others have, with perhaps fewer prefaces, applied themselves to the solution of the same 'problems'; and whatever style will best succeed with the public is the style of V. Sardou."

It would be unfair to the editor not to say that in the present volume there are many articles of a very different calibre from Prof. Ward's unscholarly and illiberal production. "Egypt," by Mr. R. S. Poole, and "Distribution," by Messrs. Wallace and Dyer, are excellent essays. "Dryden," by Mr. Minto, is just in view, and discriminatingly appreciative; "Defoe," by Mr. Saintsbury; "Dwarfs," by the late Dr. Doran; "Dyce," by Mr. W. Rossetti; and "Dürer," by Prof. Sydney Colvin, will also be read with interest.

#### NOVELS OF THE WEEK.

*Forget-Me-Nots.* By Julia Kavanagh. 3 vols. (Bentley & Son.)

*Like Dian's Kiss.* By "Rita." 3 vols. (Sampson Low & Co.)

*Winnie Travers.* By Anna Lisle. (Groombridge & Sons.)

THE two dozen or so short stories which come to us under the name, bestowed we imagine by the editor, of 'Forget-Me-Nots' have a melancholy interest; for their accomplished author died in the latter part of last year, leaving them as a legacy to readers who had enjoyed her former pictures of French life and manners. With these she was intimately acquainted, as the present volumes show. They contain a number of short sketches of the life in a Norman village, and are connected solely by community of place, one or two not even having this tie, and, as we suppose, having been inserted in the series after the death of the writer. The great bulk, how-

ever, relate to the fortunes of various inhabitants of "Manneville," and all are gracefully told, and as interesting as such can be. Miss Kavanagh does not affect the melancholy style, for her heroes and heroines mostly come together in the end; nor does she deal in scraps of French or French-English. The circumstances of their publication preclude criticism, nor is it easy in any case to apply to such short and detached narratives the laws by which one would criticize a complete novel. The best, perhaps, dramatically and otherwise, is 'Annette's Love Story,' which also is a good specimen of the author's tendency to find a happy or, at least, tranquil ending for what seems like unrelieved sadness. In more than one of the stories we find her working out the theme of two persons whose love for each other, overlaid for a long time by apparent dislike, is brought out at last by some accidental circumstance. If this change seems in some cases too abrupt, that is what must always happen when a large *périple* has to be brought about in a limited space. A little more care should have been taken in the editing. "There is a blanket under the seat that will do me" is good Irish enough, but doubtful English. The wife of a knight is not "Lady William" So-and-so. "Cariatidae" is an unusual form; and whatever these may have been, it is certain that the Caryatides had nothing to do with Caria. No disrespect to Miss Kavanagh's memory would have been involved in the correction of slips like these, which disfigure what is otherwise, for feminine work, unusually free from small blunders.

The author of 'Like Dian's Kiss' is endowed with a fatal redundancy of style. The lamentations over England and its want of appreciation of art and artists would be more impressive if not so ceaselessly repeated, and every phase of mind, every alteration of circumstances is the subject of wearisome iteration. Yet there is some merit in the story, and more in the hero, though his heroism is rather of a German than an English type. His long suffering with a drunken mother and a dissipated brother is most commendable, but we would fain see rather less of the sordidness of his domestic surroundings. Hermann's love for Maud, the sprightly child who wins his fancy in his earliest "teens," is pretty enough, and his manhood is not a little strengthened by it when he is tempted by the mature passion of the beautiful opera-singer. Fleurette is, to our thinking, a more substantial character than Maud, who, though charming enough in some moods, is both petulant and ungrateful to the vulgar grandparents with whom she lives. Whether the purification of Fleurette's nature by her love for Hermann be altogether natural or not, it is conceivable and is well worked out, and she takes the reader's sympathy with her to her retirement into solitude. Old Mr. Delaware is too farcical, with his musical vanity, snobbishness, and tricks of manner. When he actually resorts to beating his stubborn grand-daughter, he is inconsistent with the feeble fussiness which characterizes him in calmer moments. Nor is his wife a whit more pleasing, while old Madame Berger contributes many of the painful scenes which mar the pleasure of the tale. With considerable compression, and a closer watch over grammatical accuracy, the author should succeed in doing better work



than this. As it is, a good idea and two good characters are not set forth to the best advantage.

'Winnie Travers,' though contained in one volume, demands some patience on the part of the reader. The earlier portion of the tale is occupied by the brutalities of certain ill-behaved children, who, receiving no correction from their weak and miserable father, betake themselves to flight on his second marriage. Their adventures on their travels are improbable enough, and occupy the greater part of the book. Though no character in any degree approaches nature, perhaps the most unnatural is that of one Pinchley, a clergyman, who is a dummy set up for the purpose of being cast down in the interest of some sectarian cause.

## BOOKS FOR THE YOUNG.

*The Bella and her Crew.* By Harriet S. Hill. (Marlborough & Co.)

*Margaret Woodward; or, Summerleigh Manor.* By the Author of 'Sydonie's Dowry,' &c. With Illustrations. (Warne & Co.)

*Children's Toys, and some Elementary Lessons in General Knowledge which they Teach.* With Illustrations. (C. Kegan Paul & Co.)

*The Original Robinson Crusoe; being a Narrative of the Adventures of Alexander Selkirk, and others.* By the Rev. H. C. Adams, M.A. (Routledge & Sons.)

*Story after Story of Land, Sea, Man, and Beast.* By the Author of 'Cheerful Sundays.' (Daldy, Isbister & Co.)

*The Hill Side Children.* By Agnes Giberne. (Seeley, Jackson & Halliday.)

'THE BELLA AND HER CREW' is the pretty and rather touching story of a little orphan boy, Italian on the mother's side, left friendless and unprotected to the care of his father's partner in the fishing smack the Bella, and to the rough sailors who formed her crew. The delicate Italian child has a terror of the sea, and his troubles and sufferings make a pathetic narrative. It would, however, have been a comfort to young readers had the tale ended more happily.

The subject of 'Margaret Woodward' is a large family of good position in life, such as Miss Yonge always selects, but the story lacks the charm of thoroughly English refinement which Miss Yonge contrives to impart to her numerous family chronicles. Margaret Woodward is, however, sufficiently interesting to carry the reader to the end of the book, and the reader should not be deterred from profiting by her example by the singularly ugly and awkward representation of Margaret Woodward in the frontispiece. She deserved something better.

The book about children's toys is learned and elaborate. It is illustrated by well-drawn diagrams explaining the great amount of science which has been brought to bear upon their construction. The volume is clearly and cleverly written, but it is not the young people who are to use the toys who will profit by this explanation of the scientific principles involved in their construction. To a clever, thoughtful boy, with a taste for mechanics, this work would be a mine of instruction and employment, and grown-up people would derive pleasure from seeing how great laws of natural philosophy are required before the small people of the nursery can be supplied with the playthings which the old distich declares,—

The children of Holland take pleasure in making  
What the children of England take pleasure in breaking.

The book is more like an article in an encyclopedia than a work intended for popular reading.

The story of the "original Robinson Crusoe" is interesting, and Mr. Adams has done his duty by the materials he found after diligent search. This book contains moreover some account of that celebrated privateer and "great navigator," Capt. Dampier, whose portrait was placed with honour

in Trinity House; and there is mention of several other noted adventurers. There is much sailing and chasing of Spanish ships, and the taking and plundering of Guayaquil, and of many other wild and daring achievements; but it is not our own Robinson Crusoe. We are obliged to Mr. Adams for his pleasant and well-written book; but we entirely decline to put Alexander Selkirk in the place of honour which belongs to Robinson Crusoe. This volume shows the great difference between facts as they come to pass in the course of life and time, and those same facts as seen and understood and shown to us by a man of genius. Selkirk's sojourn on the desert island was a mere episode in his life, but it is the most satisfactory portion of it. Juan Fernandez was an uninhabited but by no means an unknown island, and several besides himself spent years of solitude there, and were always fetched away sooner or later by vessels touching there for fresh water and provisions. The composure with which Selkirk joined in filibustering expeditions against peaceful settlements and undefended villages on the South American coast, in ships furnished and sent out by respectable English merchants, only proves the slow and gradual growth of a nation's conscience.

'Story after Story' is a book that will be the delight of the little ones. The stories are short— young children cannot follow a long story—and they are each one illustrated by a picture. Some of the illustrations are remarkably good, the paper and type are excellent, and the book is sufficiently stout to stand a little wear and tear. It is an excellent nursery book.

'The Hill Side Children' is the pleasantest and most genial tale we have read by Agnes Giberne. Her stories always show a good deal of ability, but they are generally melancholy, and the discipline with which she is wont to treat her characters moves the reader to pity. In the case of the 'Hill Side Children' there is no such complaint to be made. It is a capital picture of child life and child nature, and will be read with pleasure by the elders as well as by the younger part of the family.

## OUR LIBRARY TABLE.

READERS of the *Athenæum* are acquainted with the pleasant articles in which Dr. Doran used to gossip on the history of the towns at which the British Association meets. These papers have now been reprinted by Messrs. Chatto & Windus, under the title of *Memories of Our Great Towns*, along with a few similar articles, such as the one on Doncaster, written in 1860, at the time of the St. Leger. The correction of the proofs of this volume was one of the last pieces of work done by Dr. Doran.

MR. CLINTON'S narrative of *The War in the Peninsula*, which Messrs. Warne publish in the "Chandos Classics" is somewhat of an improvement on sundry other productions of the kind: it is not quite so one-sided. Still it is written in far too vainglorious a spirit, and nothing can be more dangerous than the belief such books tend to inculcate, that British troops are, by a special dispensation of Providence, destined always to conquer their opponents. If, instead of relating the Peninsular struggle, Mr. Clinton had given an account of the Duke of York's campaigns in the Low Countries, he might, at the present moment, have done a service.

AMONG the innumerable "remarkable men" whom the United States glory in, Daniel Webster rightly holds a conspicuous place. He was a successful advocate, a great orator, and a statesman who had many admirers. Mr. Harvey was Webster's personal friend, and comes forward to tell the public some particulars about him not generally known. Though his book entitled *Reminiscences and Anecdotes of Daniel Webster* (Boston, U.S., Little, Brown & Co.) contains much new information, yet it does not satisfy curiosity. If we judged Webster by what is narrated in it, we should pronounce him a New England paragon. It is notorious, however,

that Webster fell short of saintly perfection. If the present work had contained a little shadow, it would be a far more effective portrait. Webster had an elder brother Ezekiel, who died at a comparatively early age, whose reputation as a lawyer was greater than his own. Speaking of the two brothers their father said: "Ezekiel could not tell half he knew; but Daniel could tell more than he knew." As a young man Daniel had a hard struggle. When he began the practice of the law he paid 15 dollars a year rent for his chambers, and did not earn that sum in the first two years. Before this he had been offered the post of clerk to the Merrimac County Court, of which the salary was 2,000 dollars, and he had refused it on the advice of his instructor, who foresaw that he would achieve greatness once he got a fair start; it was not long before his success as an advocate justified this anticipation. Possibly, however, his life would have been happier and not less useful had he either accepted the clerkship or else confined himself to practising at the bar. His disappointments were many. He was ambitious to be President, and it pained him to see inferior men preferred by his party. Once he told Mr. Harvey: "If I were to live my life over again, with my present experience, I would, under no circumstances and from no considerations, allow myself to enter public life. The public are ungrateful. The man who serves the public most faithfully receives no adequate reward." He gives an account of another public man which is interesting. This is Jefferson, whom Webster found to be very different from his ideal, being "a tall, gaunt, light-haired, light complexioned man, and not a person of impressive aspect." It seems that Jefferson greatly disliked Patrick Henry, whom he called illiterate, lazy, and coarse, but a splendid orator. He regarded Wirt's life of the Virginian orator as a work of fiction. Webster, in turn, had a great dislike for Henry Clay, and just as Jefferson lauded Henry as an orator, and decried his merits as a lawyer, so did Webster deny to Clay a minute acquaintance with law while recognizing his pre-eminence as an orator. Webster visited London in 1839, and he gives the following opinion of English lawyers: "I looked into all the Courts—the whole four were sitting. I saw all their venerable wigs. I stayed long enough to hear several gentlemen speak. They are vastly better trained than we are. They speak briefly. They rise, begin immediately, and leave off when they have done. Their manner is more like that of a schoolboy, who gets up to say his lesson, goes right through it, and then sits down, than it is like our more leisurely and deliberate habits. Serjeant Wilde, who is esteemed a long speaker, argued an insurance question in fifteen minutes that most of us would have got an hour's speech out of." A passage in one of Webster's speeches, which is frequently quoted, and which is one of the most complimentary to this country ever uttered by a citizen of the United States, refers to the British power "which had dotted over the surface of the whole globe with her possessions and military posts; whose morning drum-beat, following the sun, and keeping company with the hours, circles the earth with one continuous and unbroken strain of the martial airs of England." On one occasion Mr. Harvey repeated this to Webster, who added "that is pretty fine; did I say all that?" Being answered in the affirmative, he then said, "I got that impression as I stood on the walls of Quebec for the first time; and, casting an imaginary glance over the broad extent of that dominion, thought of the magnitude of the power that governed half a civilized globe by her superior intellect. And I was proud that the blood of the Englishman flowed in my veins!" Few United States citizens would have the good taste or the courage to make such an avowal. When Thoreau, another notable New Englander, mused under the walls of Quebec, his conclusion was that a private man was worth less in Canada than in the United States, and that if he were manly, original and independent he ought to remain in the United States instead of coming to

Canada. Among the quotations in this volume, there is one which must be inaccurate. It purports to record what Lord Aberdeen said when he read Webster's despatch relative to the Right of Search. His lordship told Mr. Everett, the United States Minister: "The argument in that paper cannot be answered. Mr. Webster has got the right of it." Now we are certain that the Lord Aberdeen never used the latter phrase. He knew English too well. We are disposed to rank Mr. Harvey among the idolaters of Webster whom Mr. Robert C. Winthrop considered did him harm in his lifetime, yet we readily grant that the judicious reader will find several instructive passages in this volume.

MESSRS. SMITH & ELDER send us a neat and cheap edition of *Carità*.—Messrs. Blackwood the fourth volume of their delightful edition of George Eliot's works.

The *Twenty-fifth Annual Report of the Liverpool Free Library* contains a notice of the opening of the Walker Art Gallery. The new reading-room is now roofed in and the dome completed, forming a suitable link of connexion between the library and the art gallery. The space under the floor, which it was at first contemplated to turn into an aquarium, it is now intended to convert into a lecture room, which will form a valuable addition to the institution. The number of readers is frequently greater than the accommodation, though large, of the present rooms. The demand for students' tickets, giving the holders facilities for a course of study, has been large and increasing.

The *Sixteenth Report of the Blackburn Free Library* states that the reading-room has been well attended, and valuable and useful works have been purchased for the reference department. A number of publications of local reference have already been obtained for the library, and it is suggested that a small special catalogue should be printed of such books and tracts which in any way relate to Blackburn and the district, or to the county. The Vice-Chairman, Mr. Abram, has offered to aid in the compilation of such a list.

The *English Catalogue of Books*, which Messrs. Sampson Low & Co. send us, is one of the most welcome, because of the most useful, of annual books of reference.

We have to acknowledge the receipt of the excellent Report of the Librarian of the United States Congress.

THE indefatigable Mr. Mejof, to whose catalogues of current Russian literature we have often called attention, still carries on his most useful labours. We have now before us three large volumes, published by him last year. The one is a 'Systematic Catalogue of Russian Books published in 1875 and 1876.' It contains more than 600 double-column pages, and is provided with excellent indexes of authors' names, subjects, &c., besides an account of the various critical articles which have been written upon the books which it mentions. The number of works indicated as having appeared in 1875 and 1876 is 5,865. Another of his publications forms the third volume of his 'Materials for the History of National Instruction in Russia,' containing the "literature of Russian pedagogics, methodologies, and didactics, from 1866 to 1872 inclusive," dealing with 7,615 works. The last is the sixth volume of his 'Literature of Russian Geography, Statistics, and Ethnography,' for 1873 and 1874, containing a list of, and ample indexes to, 10,299 books and articles. It is a great misfortune that we have no Mejof among ourselves, to do for English literature what he is doing so well for Russian.

#### LIST OF NEW BOOKS.

##### Theology.

Beda's (Venerable) Explanation of the Apocalypse, 3/6 cl.  
Old Testament, with Brief Commentary, Job to Song of Solomon, cr. 8vo. 4/1.  
Vaughan's (D. J.) Present Trial of Faith, cr. 8vo. 9/1 cl.

##### Poetry.

Aubertin's (J. J.) Lusadas of Camoens, Portuguese Text and English Translation, 2 vols. 8vo. 30/1.

##### Law.

Wilkinson's (R.) Law of Prisons in England and Wales, 6/1.  
Geography and Travel.  
Fytche's (Lieut.-General A.) Burma, Past and Present, 2 vols. 8vo. 30/1.  
West and East, or a Tour Through Europe and the Holy Land, cr. 8vo. 7/6 cl.

##### History and Biography.

Carlyle's (T.) Early Kings of Norway, People's Edition, 2/1.  
Chambers's (W.) Stories of Remarkable Persons, cr. 8vo. 3/6 cl.  
Clinton's (H. R.) The War in the Peninsula, &c., cr. 8vo. 3/6 cl.  
Hueffer's (F.) The Troubadours, a History of Provençal Life and Literature in the Middle Ages, 8vo. 12/6 cl.  
Perthes (F.) Life and Times of, cr. 8vo. 8/6 cl.  
Stanley's St. Petersburg to Plevna, 8vo. 10/6 cl.

##### Philology.

Xenophon's Hellenics, Books 1 and 2, Text Revised, with Notes, by H. Halistone, 12mo. 4/6 cl.

##### Science.

Battell's (C.) Art of Grafting and Budding, 12mo. 3/6 cl.  
Hill's (J. W.) Management and Diseases of the Dog, 10/6 cl.  
Creighton's (C.) Contributions to the Physiology and Pathology of the Breast, 8vo. 9/1.  
Richardson's (B. W.) Health and Life, cr. 8vo. 7/6 cl.  
Science Lectures at South Kensington, Vol. 1, cr. 8vo. 6/1.  
Tuke's (D. H.) Insanity in Ancient and Modern Life, 6/1.  
Yule's (J. and G.) Complete Course of Second Grade Geometry, 2/6 awd.

##### General Literature.

Ainsworth's (W. H.) Hilary St. Ives, 12mo. 2/1 bds. (Select Library of Fiction.)  
Collins's (M.) Fight with Fortune, 12mo. 2/1 bds.  
Exporters' Directory (The), 16mo. 10/6 cl.  
History of Margaret Morton, by a Contemporary, 3 vols. 31/6  
Lever's (C.) Maurice Tienary, cr. 8vo. 3/6 cl.  
Lytton's (Lord) Lucretia, Library Edition, 8vo. 7/6 cl.  
Maid Eilice, a Novel, by Theo. Gift, 3 vols. cr. 8vo. 31/6 cl.  
Masterman's (J.) Worth Waiting For, 3 vols. cr. 8vo. 31/6 cl.  
Melville's (J. G. W.) Rosine, cr. 8vo. 2/1 bds.  
Scott's Waverley Novels, Antiquary, Vol. 2, illustrated, 12mo. 2/6 cl.; Count Robert of Paris, Library Edition, 8vo. 3/6 cl.; Old Mortality, illustrated, cr. 8vo. 2/6 cl.  
Ten Times Paid, a Story of the South, by Bruton Blossie, 7/6

##### A ROOM.

IN Florence, sacred to a great man's fame  
Remains the room of Michael Angelo,  
Wherein we softly breathe, with motion slow,  
As if a spirit might intrusion blame.  
Could it be yesterday he sketched the same  
Sad 'Dies Ira' \* all the world doth know,  
Each touch itself a monument of woe;  
Or are we captive to an ancient name?  
Time's periods move with still increasing might  
Of reverence, for the man whose cunning hand,  
Direct from his soul's impulse, opened sight  
To blind imaginations, whose command  
Removed the hanging veil of "Day and Night,"  
Where Death and Time are vanquished from the land.

J. W. INCHBOLD.

##### MR. WILLIAM F. MAYERS.

BY the death of Mr. Mayers, Her Majesty's Chinese Secretary of Legation, which occurred at Shanghai on the 24th ultimo, the diplomatic service in China has sustained a severe loss. Appointed a Student-Interpreter to China in 1859, Mr. Mayers brought the experiences of a wide linguistic knowledge to bear on the difficulties of the Chinese language, and with wonderful ease and rapidity he mastered the rudiments of the tongue within a few weeks of his landing. So marked was his early progress in the study that at the end of his first year he was appointed interpreter to the Allied Commission which was charged with the government of Canton. At this time Sir Harry Parkes was arranging with the Chinese for the acquisition of the new factory site at that city, and, with characteristic energy, Mr. Mayers ably seconded his chief in the constant and arduous negotiations which this important undertaking entailed. The services he thus rendered were so conspicuous, that on the evacuation of the city by the allies in 1861, he was appointed Interpreter to the Consulate at Canton, a post which is generally considered a full reward for ten or twelve years' good service. In 1863 he was transferred to Shanghai, but soon afterwards was sent back to Canton as Acting Vice-Consul. In 1870 he was again sent northward, and after performing the duties of Consul at Chefoo for two years, he received the appointment of Chinese Secretary of Legation at Peking. No more troublous diplomatic years have occurred in China

\* The sketch for the Last Judgment is (or was till recently) there.

than those which followed on his appointment, and it is probably not hazardous to surmise that the enormous amount of work, of which he took his full share, entailed on the Legation Staff by the negotiations connected with the audience question, and lately with the Margary murder, produced a weakness which added a new danger to the attack of typhus fever to which he succumbed last week.

Amidst all the more than usually active engagements of his official career, Mr. Mayers found time to publish many valuable contributions to literature on China and Chinese. His 'Chinese Reader's Manual' will for years hold the first place as a work of reference on Chinese biography; 'The Treaty Ports of China,' which he edited with Mr. Denny, 'The Anglo-Chinese Calendar Manual,' his recent volume on the Foreign Treaties with China, and a work which is now issuing from the Press on the Government of China, all bear testimony to the accuracy of his research and to his untiring diligence. In a recent letter to the writer he spoke hopefully of being able soon to complete a grammar of the Korean language, on which he had been engaged for some time, and within the last few days his able and instructive report on the China Famine has been issued as a parliamentary paper. But besides his separate works, Mr. Mayers was a large contributor to periodical literature both in England and in China, and a few months since he conferred a lasting benefit on students of Chinese in this country by securing for the Trustees of the British Museum one of the few existing copies of the celebrated 'Imperial Compendium of Chinese Literature,' in 5,020 volumes. It is unnecessary here to refer to his social as well as his more abiding qualities as a friend. To all who had the privilege of his acquaintance, these were too well known to need mention.

ROBERT K. DOUGLAS.

##### 'THE MERRY WIVES OF WINDSOR.'

IN their enjoyment of its fun few people notice the extraordinary entanglement which exists in this play with reference to the three meetings to which Falstaff is trained, and baffled, by the Merry Wives; nor, though they can hardly have overlooked it, does any editor of Shakespeare, with the exception of Mr. Grant White, call attention to it. It may be briefly stated as follows:—After Falstaff's first interview with Mrs. Ford, which ends with the buck-basket, the Merry Wives determine that he shall be invited to a second meeting "for to-morrow eight o'clock," and Mrs. Quickly accordingly pays a visit to the Garter that same afternoon; but instead of inviting Falstaff for next day, she tells him that the second interview is to take place immediately, on the very day on which she visits him, and at an early hour of the morning which is already past—the morning, in fact, of the first interview. Yet Ford, searching his house for the second time, refers to the first, or buck-basket adventure, as having taken place "yesterday." Again, it is quite certain that the appointment for the third, or Herne's Oak, meeting is for the night of the day on which the second, or Mother Pratt, adventure takes place; but Ford, visiting Falstaff in disguise, to learn whether he will come to this third meeting, refers to the Mother Pratt business as having taken place the day before. It is impossible, for me at least, to believe that the author himself could have been guilty of such a piece of confusion as this, and I think I can show how it originated, and by what means it may be cured.

The text of the play, as we now have it, is founded on the Folio edition, 1623; but that edition is manifestly imperfect, and I believe all editors have found it necessary to seek the aid of the early Quarto edition, 1602—usually called the first sketch of the play—in order to piece out some of its deficiencies. I believe that in that Quarto I have found the clue to the disentanglement of the confusion I have pointed out.

The error lies in Act iii. sc. 5. This scene is

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The Garter. Falstaff has just escaped from his ducking in the Thames, and calls for sack to qualify the cold water he has involuntarily swallowed. Obviously this must be the afternoon of the day of the first, the buck-basket, meeting. To him enters Mrs. Quickly, to invite him to the second interview, and she has scarcely left the scene when Ford, as Brook, arrives to be informed by Falstaff that this second interview is to take place immediately: both Quarto and Folio agree on this point; but there is this essential difference between them, that whereas in the Quarto Mrs. Quickly tells Falstaff that the second interview is for "to-morrow," in the Folio she tells him it is for "this morning." The glaring incongruity in the Quarto—an appointment for the morrow to take place immediately—at once suggests that this scene is a jumble of two scenes representing portions of two separate days, and on examination it will be found that, without disturbing one syllable of the text, the scene can be separated into two by merely drawing a line between the Quickly and Ford portions of it. This done the whole plot falls into order, and the confusion of the days of the two first interviews disappears absolutely from the Quarto version. The case of the Folio version is somewhat different; the scene may be divided into two as easily as in the Quarto, but then the alteration of two words in the Quickly portion becomes necessary. In her first speech, line 28, Mrs. Quickly addresses Falstaff with "give your worship good morrow." For "morrow" read *even*. In lines 45-6, she says of Mrs. Ford, "her husband goes this morning a-birding." For "this morning" read *in the morning or to-morrow morning*, or, as in the Quarto, *to-morrow*.

That is absolutely all that is needed for the disentangling of the plot in the Folio, and, looking to the manifestly mutilated condition of the play as it has come down to us, I have not the slightest difficulty in believing that this present scene 5 of Act iii. is the result of some managerial attempt to compress two scenes into one for the purpose of shortening the stage representation, and that the words in the Quickly portion which I propose to alter were then introduced to make the new one scene consistent in itself. That the author himself could have been so utterly forgetful of his own plot as to make the change I hold to be simply incredible. One further alteration in the text of the play is necessary in order to make it consistent with itself as we now have it. It is perfectly certain that the Herne's Oak meeting takes place on the night which follows the Mother Pratt adventure; yet in Act v. sc. 1, Ford, referring to this adventure, says to Falstaff, "Went you not to her yesterday, sir?" &c. For "yesterday" we must read *this morning*.

As the Quarto has no equivalent to this scene we escape this last touch of confusion in that edition.

I have mentioned Mr. Grant White as the only editor who has called attention to the confusion of the plot of 'The Merry Wives,' and I can hardly quit this subject without some comment on the ingenious theory he raises on it. He points out that the scene (Act iii. sc. 4, Folio) in which Fenton has an interview with Anne Page, which in the Quarto comes after the scene of Falstaff's invitation to the second meeting, but before the scene in which this meeting takes place, in the Folio comes before that of the invitation. This transposition of scenes, and the introduction in the Folio of the scene with the Pedagogue (Act iv. sc. 1) he notices as "two manoeuvres," the result of which "is, that in the perfected play [the Folio] the important incongruity [the confusion of the days of the interviews] ceases to be palpable"; and by them he considers that the author "skillfully concealed an error, to eradicate which would have cost more labour than he cared to bestow."

How little labour is required to eradicate the error, in either Quarto or Folio, I have shown above, and I fail to see how these "two manoeuvres" can conceal that error, for it lies in one scene only, and no transposition or addition of

scenes before or after can, therefore, make it less visible.

In conclusion, I would suggest for the consideration of future editors that the Ford portion of this scene, Act iii. sc. 5, should commence Act iv.

P. A. DANIEL.

#### 'THE DEDUCTION OF EPISCOPACY.'

Hampstead, March 27, 1878.

In the beginning of the year 1640, James Ussher, Archbishop of Armagh, quitted his see for the purpose of residing in England for a considerable period, the better to carry on his literary pursuits. Thither he never returned, owing to the tumults and distractions of the civil war. After a short stay at Oxford he went to London, and there, in 1641, he wrote a tract in favour of episcopal government, which was in 1658, the year after his death, published by his friend Dr. Bernard, with this title, 'The Reduction of Episcopacy unto the Form of Synodical Government received in the Ancient Church: Proposed in the Year 1641 as an expedient for the Prevention of those Troubles which afterwards did arise about the Matter of Church Government.' In the 'Works and Life of Ussher,' edited by Dr. Elrington in 1847, from which I have gleaned the above facts, and where this tract is reprinted in vol. xii. p. 527, it is suggested that Dr. Bernard, from his antiepiscopal prepossessions, may have somewhat pruned the original work of the Primate. In the month of November, 1648, Ussher was summoned to Newport, Isle of Wight, to the debate before Charles the First (then a prisoner in Carisbrook Castle) on Church Government between the Presbyterian party and the Episcopal clergy. The Archbishop again proposed the plan he had drawn up in 1641, which was approved of by the Presbyterian party as containing some concessions to their views. I have lately discovered among the Lauderdale papers in the British Museum the actual draft of this plan as submitted in 1648, and it curiously enough bears out the suspicion entertained by Dr. Elrington that Dr. Bernard had altered the original work to suit his own views. The MS. is without any author's name, but has the following title, 'The deduction of Episcopacy vnto the forme of Synodical Govern<sup>t</sup> received in the ancient church. Proposed as an expedient for the preventing of those troubles which may arise about the matter of Church Government, 1648.' Here we see at the very outset is a difference even in the wording of the title from the printed edition of 1658. The "Deduction" instead of "Reduction of Episcopacy," the omission of "in the year 1641," the word "preventing" for "prevention," and "may arise" in place of "afterwards did arise," with the addition of the year "1641," all these plainly point to the MS. copy as the earlier and more correct description of the Primate's tract than the printed edition of 1658 by Dr. Bernard. That "deduction" is better and preferable to "reduction" as a reading is indubitable from the fact that Milton, who published a reply to Ussher's scheme, prefaces it thus: "Of prelatical episcopacy, and whether it may be Deduced from the apostolical times by virtue of those testimonies which are alleged to that purpose in some late treatises; one whereof goes under the name of James Archbishop of Armagh." The alterations and additions in the body of the work though numerous are immaterial and trifling, except that in the MS. copy of 1648 marginal rubrics are added to adapt the plan to the kirk of Scotland. For instance, each of the four "propositions" has a side-note showing how it might apply to the existing form of ecclesiastical government in the sister kingdom. To the first proposition is added, "The Parochiall Government answerable to the Church Sessions in Scotland"; to the second, "The Presbiteriall monthly Synods answerable to the Scottish Presbyteries or Ecclesiasticall meetings"; to the third, "Diocesan synod answerable to the Provinciall Synods in Scotland"; and to the fourth and last, "The Provinciall and Nationall Synod answerable to the Generall Assembly in Scotland." There is one earlier edition of this

tract, printed in 1656, which agrees more closely with the MS. copy of 1648 than with that of Dr. Bernard. Woodrow mentions, in his Introduction (p. 50) to the 'History of the Sufferings of the Church of Scotland,' that James Sharp writes to Robert Douglas from London on July 7th, 1660, that the English Presbyterian ministers have all agreed after several meetings at Sion House to act upon "Bishop Ussher's model."

EDWARD SCOTT.

#### NOTES FROM MADRID.

Madrid, March 19, 1878.

A BOOK of the greatest interest for the history of the conquest of America has just appeared in Madrid, 'Cartas de Indias.' It consists of a thick folio of about nine hundred pages, printed on hand-made paper, and illustrated with facsimiles of letters, autographs, and reproductions of old maps. The book is admirably got up, and the Count of Toreno, the zealous Minister of Public Instruction, deserves the highest praise for having, by his exertions and Government support, brought out this volume. It contains 108 letters of the leading personages who during the sixteenth century were in any way connected with the discovery, or the affairs, of America and the Philippine Islands. Twenty-seven of the most important of these letters have been reproduced by photo-lithography; twenty-two plates have been given, containing 249 facsimiles of signatures, beginning with that of Christopher Columbus, and coats of arms belonging to different persons; a drawing copied from an old document, which represents the spot in which was kept the treasure of the Incas, "Trazas del tesoro de los Incas"; and maps of the Rivers Amazon, Esquivo, and Orinoco, the West Indies, Mexico, and Costa Firme, and the Straits of Magellan and Le Maire.

The letters have been selected and divided into different groups. One contains those of Columbus, Amerigo Vespucci, Bartolomé de las Casas, and Bernal Diaz del Castillo; another those that belong especially to New Spain, Central America, Peru, and the Rio de la Plata, ending with a series which especially refer to the Philippine Islands. The text is accompanied by notes, a geographical vocabulary, an interesting biographical dictionary of the persons mentioned in the text, and a small glossary of American words, or those which are out of use.

The present publication arose out of a large purchase made by the Ministry of Public Instruction of a valuable series of inedited and original documents relating to affairs of America, which are now deposited in the Archivo Historico of Madrid. The minister appointed a commission of competent persons to choose from these and other documents those which they considered of sufficient importance for the present publication.

The first letters of this series are two of great interest, written by Christopher Columbus, and one by Amerigo Vespucci. In Columbus's second letter, dated Granada, 1502, he expounds his theories concerning navigation, and we see how his opinion wavered on the real shape of the earth. In a paragraph he says, "If we admit the world to be spherical, according to the opinion of numerous authors who so affirm it, or if science should make us establish a different opinion based on their authority, it is not to be supposed," &c.

The works which have reached us of Bishop Bartolomé de las Casas give an excellent idea of that eminent man, and a clear understanding of the deplorable state of the government and administration of that time. We find constant examples of this in the continual complaints which arrive from every part of America, and are contained in the different documents of the present work.

A series of conflicts of every kind between persons who exercised civil and religious charges produced the most absurd results. The bishops of the adjoining dioceses lived in a perpetual state of antagonism; the friars worked in their own favour, or in that of the particular community to which

they belonged, quite apart from diocesan jurisdiction, and followed the general custom, anterior to the Council of Trent, of depending in a direct manner from Rome. The tribunals and judges acted independently, and there were frequent instances of individuals who, although occupying high civil and religious posts, took advantage of their position exclusively to enrich themselves. The insults and complaints of every kind were dispatched to the Spanish court with the severity proper to those who considered themselves so highly aggrieved. The king decided upon these appeals, but as he was ignorant of the real state of things, his decisions produced fresh contests and furnished fresh motives of aggression. This deplorable state of affairs is apparent at every step in the letters contained in this volume, which is of the greatest interest as illustrating the history of the Spanish domination in America during the sixteenth century.

Some additions might have been made with the utmost advantage to this volume. An inventory of the documents from which the present collection has been chosen would have been of the greatest use. An index is also wanting of the signatures reproduced in the twenty-two plates, and the documents from which they have been taken. This same omission exists as to references to the maps; the notes which accompany the letters are sadly too short. But, notwithstanding these defects, this fine volume is a valuable supplement to the historical works already published on Spanish America.

JUAN F. RIAÑO.

#### THE ST. PETERSBURG GAZETTE.

The following notes on the history of the *St. Petersburg Gazette*, which, as your readers are aware, lately celebrated its hundred and fiftieth birthday, may be of interest.

During the first year of its existence, the *St. Petersburg Gazette* was simply filled with what seemed to be the most prominent events in contemporary history, most of which, according to the ideas of that time, related to the actions of the various sovereigns of Europe. It also gave succinct notices of events at Court, and the movements of the Emperor Peter II., and accounts of Court festivities, promotions, and decorations conferred on distinguished persons of the empire.

The first number of the paper, January 2nd (13th), 1728, now published in fac simile, consists entirely of notices of letters received from abroad, presumably taken from despatches to the Court. The London Correspondent speaks of the desire that there is for the renewal of friendly relations between England and Austria, and the hope that ambassadors will soon be sent. The Correspondent at Vienna tells of what has been proposed in the various Austrian Diets. The Correspondents at Breslau and Berlin write of the movements of ambassadors and other distinguished personages, while the Roman Correspondent, after mentioning the speedy arrival of the Austrian Ambassador, says that a servant connected with the church of St. John Lateran had been arrested for selling the bones of animals as relics of saints, and had deceived other people by showing them imaginary papal bulls. The Genoa Correspondent speaks of the arrival of the Prince of Baden, who had been making a tour in Italy, and of his audience with the Doge. Letters from Africa are also mentioned, which speak of the civil war between the two royal brothers, the sovereigns of Fez and Morocco. The Paris letter mentions the arrival of the King and Queen at Versailles, and also of the affairs of Spain and Luxembourg. It is also mentioned that Cardinal Fleury had written requesting that priests who should preach sermons in the approaching Advent time should not refer to the divisions in the French Church, or should at least touch on them as lightly as possible. The *St. Petersburg* items are very few, and are merely about the imperial family and decorations which had been given.

From one of the later numbers of the same year, No. 60, July 27th (August 7th), we may make an extract which may possibly be of interest, and

which chronicles the arrival in London from St. Petersburg of the British Consul-General, a certain Thomas Ward, who had been five weeks on his journey by sea. He apparently was a remarkable man, for the account goes on to say that "he was well versed in commerce and in Russian language and customs. Every one here hopes that the present English trade, which is not now in a very good condition, will soon be brought to an excellent state."

Going down fifty years later to the number issued a hundred years ago, January 2nd (13th), 1778, of which a fac-simile is also printed, there is much more that is of interest to us. It is curious to observe what a large place at that time the conflict between England and the American colonies occupied in the thoughts of Europe. The despatches from the different European courts, now preserved in the archives of the Ministry of Foreign Affairs at Moscow, speak constantly of the American war. The Russian Ministers, both at London and in Paris, had their agents in America, who sent them frequent correspondence, nearly always including the plans of the different battles.

The letter from London of December 12th (23rd), 1777 (news was then nineteen days on its way), states that no news has been published of the movements of the army of General Howe, but the report that a fortress on the Delaware river had been captured by the royal army is apparently untrue. It says that General Amherst has replaced General Burgoyne in command of the Canadian army; that the city of Manchester is going to raise, at its own expense, 1,000 men for the Royal army.

In letters from France it is said: "General Gates returned on the 19th to Albany, and is hastening, with a corps of 1,200 men, to attack the English General Vaughan on the river Hudson. The rebel General Putnam has come upon the rear of General Vaughan with 5,000 men, so that he may soon have the fate of Burgoyne. If this movement be successful, both these American generals will join Washington, who now has 25,000 men, and has already surrounded Philadelphia. According to other information, General Vaughan has returned to New York. There is now a report that envoys with full powers will be sent to America to enter into negotiations with the Congress or the Colonies. If these plans be successful, General Howe will not be able to maintain himself in Philadelphia. But our politicians think that Quebec, Halifax, New York, and Florida will be provided with 24,000 troops, which will be able merely to defend themselves. Attacks can be made only by sea. It is said that the Congress went from Philadelphia to Bristol, and thence to Lancaster, and subsequently to York, where it has remained."

A Correspondent writes from Dublin that "Mr. Edwin Nevenham said in the Lower House of Parliament on the 1st (12th) December, 'Although what I reported to the Government in 1775 may be denied, yet I consider it now my duty to declare to the Deputies that I have received certain information that the American envoys in Paris on the 4th or 5th November received from the Congress full powers for concluding a treaty with France, on condition that that power, by giving a certain number of troops and ships, shall have the right of exclusive trade with America for thirty years.' A letter from Franconia of the 12th (23rd) December speaks of sending troops from Ansbach-Baireuth to America."

A letter from the Hague of the 15th (26th) December mentions that the people of Hesse, indignant that their prince has paid no attention to their remonstrance about sending troops to America, have resolved to appeal directly to the Diet and the Emperor, and the Emperor and the King of Prussia have decided to put a stop to this.

The letter from Paris the same day states: "Information received from Nantez says that General Burgoyne's surrender to the Americans has been fully confirmed. The news that the army

of General Howe has been pursued back to Philadelphia by Washington has not been fully confirmed. Our politicians think that there will soon be peace. The American envoys here, Franklin, Deane, and Lee, have received news of Burgoyne's surrender not only from General Gates, but from Congress, as well as that the English fleet lost lately ten armed vessels as well as one ship of war, through ignorance of the obstacles placed in the Delaware."

In fact, the only news in this number not referring to America is of arrangements of disputes between Turkey and Persia, of the rupture between Turkey and Poland, and of the departure of their respective Ambassadors, as well as of the approaching Diet, either at Warsaw or Grodno. Besides that, there are two short notices of books just published, both relating to Russian history.

E. SCHUYLER.

#### NOTES FROM CAMBRIDGE.

Cambridge, April 3, 1878.

A LARGE number of important graces were submitted to the Senate at a congregation held on last Thursday, March 28th: many of them were opposed and rejected. These graces were brought forward by the Council of the Senate as a sort of contribution towards University reform; they were discussed in the Arts School on three afternoons about a fortnight ago; during the discussion many minor objections were urged, but the opposition proceeded mainly from a numerically small body of residents, who view nearly all proposed changes as injurious. Though these gentlemen do not in any way represent the mind of the resident part of the University, they have considerable influence with many members of the Senate, who are scattered over the country, and who have little opportunity of estimating for themselves the importance or desirability of proposed measures. The object of a number of the graces in question was to obtain the approval of the Senate to the removal of certain things from the Statute Book, where they can only be modified after application to the Privy Council, and place them in the book of Ordinances, where they would be capable of modification by the Senate itself. To guard against any future hasty legislation it was, however, proposed that matters so removed should not be liable to change except after two votes of the Senate sanctioning the change proposed, taken at an interval of not less than ten days. It was proposed, in fact, to give this University more liberty to manage its own affairs and frame its own regulations, a liberty which is, I believe, already enjoyed by the University of Oxford. The other proposals affected the qualification for the office of Vice-Chancellor and the elections to that and certain other offices of the University. At present, when the Vice-Chancellor, Public Orator, Registrar, or Librarian is to be elected, the Council of the Senate nominate two persons, of whom the Senate choose one. In the case of the Vice-Chancellor it rarely happens that the election is practically contested; but, in the case of the other offices there is generally, when a vacancy occurs, a sharp contest, and efforts are used to bring up non-resident voters. The result of this is that the election is decided by men who have no possible means of knowing the merits of the candidates. A custom that can scarcely be considered less than immoral has arisen, for men to vote for the candidate of their own college, or, if there be no such candidate, to vote at the dictation of their college tutor or of some individual resident. This is so much the case that a small college candidate would have little chance against a member of one of the large colleges. It was proposed to remedy this discreditable state of things by placing the election of the Vice-Chancellor, Orator, and Registrar in the hands of the resident members of the Senate (i.e., those members of the Senate whose names are on the electoral roll), and, at the same time, not to restrict the choice to persons previously nominated. The election would thus be in the hands of men who would generally



have personal opportunities of forming an estimate of the respective merits of the candidates, and who, it might be hoped, would vote according to their own judgment, and not be led blindly by associations of party or college. It was also proposed to place the appointment of the Librarian in the hands of the Library Syndicate. It is, perhaps, to be regretted that all these changes were voted about on the same day. It was represented to non-resident members of the Senate that their privileges were being curtailed, and they were excited to come up and defend their so-called rights. The result might have been easily foreseen; a chance of voting against so many things in one afternoon was too good to be lost, and the non-placet side of the Senate House swarmed with faces that are seldom seen among us. The majority, which varied in numbers from 80 to 150, was composed of country clergymen, barristers attending the assizes (which were then being held in Cambridge), and, of course, a certain number of residents. It ought, however, to be distinctly understood that the large majority of residents was in favour of the proposals.

A few of the graces were passed without opposition, among them one for abolishing what has latterly been generally admitted to be an unmixt evil, the University sermons on saints' days, and one to provide for the election of the Vice-Chancellor some time before he enters office. These are both much-needed reforms.

The action of the Senate on this occasion is particularly important at the present moment, when the Cambridge Commissioners have issued a statement as to what they think will be about the contribution required from the colleges for University purposes. Many colleges would hardly like the prospect of handing over such a large tax as ten per cent. of their incomes, even if they had confidence that the money would be wisely employed in the interests of the University; but if it is to be handed over to the custody of those who are at present the ruling power of the University, the Senate, there will be every probability that it will be practically disposed of at the dictation of a narrow-minded clique. And it will be no wonder if the results do not realize the somewhat sanguine expectations that have been formed.

W.

#### SEÑOR DON JOSÉ AMADOR DE LOS RÍOS.

SPANISH historical and archaeological literature, as well as the Spanish art-world, has lost one of its most careful and accurate students. Señor de los Ríos died at Seville. Born in 1818, he had just reached that age when matured judgment, working upon material garnered with care and industry from early youth, might have given valuable aid to the world of letters. A critic, historian, practical archaeologist, a skilled draughtsman and poet, his intimate friend and fellow-worker, Señor Rada y Delgado, is charged by the Academies of History and of the "Bellas Artes de San Fernando" to write a biographical memoir of his collaborator on the *Museo Español de Antigüedades*. The following notice is condensed from an exhaustive and appreciative paper contributed to *La Academia* by Señor Tubino.

Commencing his scholastic career at the seminary of San Pelagio at Córdoba, Señor de los Ríos studied later in the Imperial College at Madrid, from whence he matriculated at the Real Academia de San Fernando, with the object of studying painting, and made considerable progress under the able tuition of Lista. In 1840 he removed to Cadiz, and thence to Seville, where, in 1842, he devoted himself to the translation of the political and literary works of Sismondi, which had been commenced by Señor Figueroa. In 1844 he published, with considerable success, his '*Sevilla Pintoresca*'; in 1845, '*Toledo Pintoresca*' and a translation of Lermnier's '*Influence of the Philosophy of the Eighteenth and Nineteenth Centuries*.' In this year he was appointed by the Government to the secretaryship of the "Central Commission for the Preservation of the Ancient Monuments of Spain." Through the

influence of Señor Gil y Zárate, he obtained an official appointment in the "Ministerio de la Gobernación": he then printed his '*Memoria sobre los Monumentos de Segovia*.'

In 1848 considerable attention was excited in the world of letters by his '*Estudios Históricos, Políticos y Literarios sobre los Judíos de España*.' Elected to the Chair of Spanish Literature in the University of Madrid, he commenced collecting materials for his '*Critical History of Spanish Literature*': between 1861 and 1866, seven volumes were issued. After a visit to the Cluny Museum in Paris, he printed '*Arte Latino-Bizantino en España y las Coronas Visigodas de Guarrasar*.' The publication of his work, no doubt, gave a considerable impetus to archaeological study in Spain. In collaboration with Rada and Rosell he wrote the history of the city and court of Madrid (1860-4), contributing several articles upon Basque and Lusitanian archaeology to the pages of the *Revista de España*, as well as papers upon the state of education in Spain during the Middle Ages, also upon '*Magic Art in Spain*.' He also contributed papers of interest to *El Laberinto*, *La Revista de la Universidad*, and other serial publications. His last paper, a genial and critical biography of the Andalusian sculptor, Don José Alvarez, appeared in a late impression of *La Academia*. His contributions to the *Museo Español de Antigüedades* and *Monumentos Arquitectónicos de España* were numerous and valuable, with reference to the revival of public interest in the critical and descriptive history of Latino-Byzantine art in Mérida and Córdoba. Unfortunately at his death he had not completed that portion which referred to Córdoba. His last great work of enduring historic value is the '*Historia Social Política y Religiosa de los Judíos de España y Portugal*,' the materials for which he was many years collecting, having visited Portugal more than once for that purpose.

F. W. C.

#### Literary Gossip.

WE are glad to be in a position to state that the latest accounts received from Coniston before the hour of our going to press indicate Mr. Ruskin's condition is more satisfactory than the last bulletin led his friends to suppose.

A RUMOUR is abroad that Selim el Kari, whose name has acquired such notoriety in connexion with the Moabite pottery, is on his way to Europe.

PROF. JEBB has in preparation a complete edition of the plays of Sophocles, the publication of which has been undertaken by the Syndics of the Cambridge University Press. This edition will be independent of Prof. Jebb's commentaries on the *Electra* and the *Ajax* in the '*Catena Classicorum*'; and, in addition to a commentary, will comprise critical notes on the text, illustrative essays, and a translation into English prose.

MESSRS. HURST & BLACKETT have in the press the late Mr. Nassau W. Senior's '*Conversations with M. Thiers, M. Guizot, and other Distinguished Persons during the Second Empire*,' edited by his daughter, Mrs. Simpson, in two volumes. The '*Memoirs of Georgiana, Lady Chatterton, with some Passages from Her Diary*,' by Mr. E. Heneage Dering, will be shortly issued by the same publishers. The work will contain letters from many of Lady Chatterton's literary friends and contemporaries.

THE special elections by the committee of the Athenæum Club during March and April have been as follow: Mr. Robert B. D. Morier, C.B., the English Minister at Lisbon; Mr. F. R. Pickersgill, R.A.; Lord

Rayleigh, F.R.S.; Mr. Joseph Lister, F.R.S., the eminent surgeon, and professor of clinical surgery at King's College; Mr. A. C. Lyall, well known as an Indian official and as the author of treatises on the customs and religious castes of that country. Mr. Frederic Harrison was also elected by the Committee on Tuesday last. The next general ballot of the club has been postponed to the 20th of May proximo.

A CURIOUS MS. was exhibited at the meeting of the Cambridge Antiquarian Society, on the 18th of March. It was described by Mr. J. W. Clark as a Psalter, "written for one John Harpur," about 1450. The volume is a folio, and, from the account of the contents, seems to us to have been rather a "*Horæ B.V.M.*" with the usual additions of a Calendar, the Litany, the Dirge, and other offices, together with a complete Psalter. The chief curiosity of the volume consists not so much (as Mr. Clark supposes) in certain additions in various hands at the beginning, which are often found in MSS., as in the fact of the book having been a chained book: and the original chain is still attached. It was evidently prepared for private use, and for a private oratory, and the precaution of a chain, except in churches or for convent or college libraries, is undoubtedly rare. We may add that among other entries there is the following, a very early version of a well-known rhyme:—

Who that wole be holy, helful, and ryche,  
Go betyme to hys bed and ryse erlyche.

MR. W. MORRIS intends to give further lectures on House Decoration for the Trades' Guild of Learning. The first of his lectures was delivered just before Christmas, and was published. The lectures on War and Commerce are to be continued after Easter. A lecture on India and one or two more on China are contemplated. Those already delivered were: by Sir George Young on Demerara, by Prof. Sheldon Amos on China, by Mr. B. Stuart Lane on Japan, and by Mr. F. W. Chesson on Chinese Emigration. The other courses of lectures given under the auspices of this Society have been twenty by Dr. Corfield on Physiology and the Laws of Health, twelve on Ancient History by Prof. Beesly, and twelve on Life and Health by Dr. Richardson. The average attendance at each of these lectures has been upwards of four hundred. Mr. Fox Bourne will give a course next October on the History of British Industry.

IN the scheme of the Trades' Guild large popular audiences are contemplated rather than small classes. Provision is made for the multitude of adult working men and women who cannot enter on abstruse studies and have no leisure in the evening for hard work in the class-room. Great stress is laid on political instruction, and on sanitary teaching. The object of the lectures on "War and Commerce" is to explain the relations of our country with the less civilized nations, to insist on a more humane and enlightened policy towards them, and to show the evils arising from commercial wars. The constitution of the Guild provides that half of the Council is to be composed of representative workmen. Sub-Committees of workmen in three different quarters of the Town have assisted in raising audiences on a large scale, and carrying out the arrangements for the lectures. Several of the largest unions are represented on the

Council, and it is hoped that the Trade Societies thus brought in contact with educational work may be prepared to take it up as one of their regular functions. When a large constituency is formed, it is proposed to organize social gatherings, at which teachers and students will meet, and good music, readings, or short lectures will form the programme.

MR. CORNELIUS BROWN, one of the proprietors of the *Newark Advertiser*, has nearly ready for the press the 'Annals of Newark-upon-Trent,' from the earliest times down to the present year. The volume is to be issued as a quarto, illustrated with photographs of the castle and other places of interest. Amongst the many historical incidents with which it will deal may be mentioned the death of King John at Newark, the battle of Stokefield, the three sieges of the borough during the civil wars, and the surrender of King Charles to the Scotch Commissioners.

MR. J. E. BAILEY has this week communicated to the Historic Society of Lancashire and Cheshire a paper upon an episcopal visitation held at Warrington (about 1639) by Dr. Cosin, perhaps as Commissary to the Archbishop (Neile) of York. All record of the visitation had escaped the notice of historians; but it turned up in a scurrilous squib in verse, printed in 1644-5. It introduced some recognizable persons in the neighbourhood, including a "four-pound right Sir John," named Wainright, the "Reader" of Liverpool, who

—gave "good morrow" to Master Mayor,  
Though in the midst of th' lesson.

At the same visitation, Mr. Bailey believed, Henry Dunster, the first President of Harvard College, a native of Bury, Lancashire, and the master of the school of that town, had been "presented," and left his home in consequence; for in a letter written to the President by his Puritan father at Bury, in March, 1640-1, still preserved in America, it was said: "Not long since your old friend Dr. Cossins for his honesty is put in the cage, to see if he can sing well or no"—a coarse reference to the anthem which the unfortunate prelate was said to have composed in honour of the Three Kings of Cologne.

IN the Crimean War Col. Reynell Pack, 7th Fusiliers, when Brigadier Yea fell mortally wounded, succeeded to the command. He also was severely wounded, and for his services was made a Commander of the Bath. From his journal he subsequently wrote a narrative of 'Life in the Trenches,' in which he commented severely on the many blunders committed by officials of high rank. The book was withheld during the lifetime of the persons more especially referred to. It will shortly be published by Messrs. Kerby & Edean.

THE forthcoming number of the *Journal* of the British Archaeological Association will contain, among other valuable contributions, papers on 'The Early Heraldry of St. Albans Abbey,' by the late Rev. Chas. Boutell; 'A Group of Cumbrian Megaliths,' by C. W. Dymond; 'The Roman House at Icklingham,' by H. Prigg; and 'On Brittany and Britain,' by J. S. Phene, LL.D.

WE regret to announce the death of Rizk Allah Hassoun Effendi, a native of Aleppo, and a well-known Arabic scholar. Mr. Hassoun

was the author of a metrical version, in Arabic of the Book of Job and several other works, amongst which one, 'The History of Islam,' caused him to fall under the serious displeasure of the Turkish Government, and resulted in his taking up his residence in this country, where he recently became a naturalized English subject. He had, perhaps, a larger acquaintance with Arabic poetical literature than any one living. His death is a great loss to Oriental scholarship.

MR. W. HARRISON AINSWORTH has just presented to the Chetham Library, Manchester, a life-size portrait of himself, which was painted by Mr. H. W. Pickersgill, R.A., about thirty-seven years ago, after the publication of some of Mr. Ainsworth's most popular novels, and immediately after he had assumed the editorship of *Bentley's Miscellany*.

THE Eighth Part of the Palæographical Society's Fac-similes, which is now ready for distribution, contains twenty-four plates, among which are the Greek inscription of the Rosetta Stone and specimens from the three famous Greek codices of the Bible, viz., the Vaticanus, the Sinaiticus, and the Alexandrinus; with others from the pictorial roll of the Book of Joshua in the Vatican, and from the ancient MSS. of Virgil in the same library. The rest of the plates represent an early Roman inscription, an Oscan inscription, a page from the Gothic Gospels of Ulilas at Upsala, two early Merovingian charters, and several later MSS., ending with the English "cuckoo-song" of the thirteenth century.

THIS week, Messrs. Taylor issue the posthumous poems of William M'Oscar, collated and edited by his brother, Dr. John M'Oscar.

MR. TALBOYS WHEELER has been requested by the Director of Public Instruction in the Punjab to sanction the publication in Urdu of his 'History of the Imperial Assemblage at Delhi.' The translator who has offered to undertake the task of translation is Lalâ Peyâré Lâl, who held for some years the post of head translator, and is now Curator, of the Book Department at Lahore. It is proposed to issue the translation in two forms, one for native readers in general, with only one illustration, the portrait of the Queen, and the other containing also the portraits of the chiefs and princes, &c., as in the original work.

MR. GARDNER, of Paisley, will shortly publish 'Folk-Lore in the West of Scotland,' by Mr. James Napier.

A COLLECTION of biographical anecdotes and letters of, or relating to, the late King of Italy has been made by Isaia Ghiron, and will shortly be published by Signor Hoepli, of Milan, under the title of 'Ricordi Biografici di Vittorio Emanuele.' A biography of the same monarch, with portrait and fac-simile of handwriting, is also about to be published by Herr Hartleben, of Vienna. The author is Herr Edward Rüffer, the historical and military writer.

AMONG the important French works announced for publication are an entirely new work on the 'Histoire de Montesquieu, sa Vie et ses Mœurs,' by M. L. Vian. A Preface and much new matter will be added to this biography by M. Laboulaye, whose recent edition of Montesquieu's works proved his thorough acquaintance with the great Frenchman's writings.

ADMIRERS of Polish history will be interested in learning of a work to be published this month at Lemberg. It is a collection, made by Lucian Siemieniowski, of Kosciuszko's letters to General Mokronowski and others, and will be issued as 'Listy Kosciuszki do generala Mokronowskiego,' &c.

THE *Deutsche Rundschau* for April prints, what it supposed was a hitherto unpublished poem by Goethe, written probably between 1820 and 1830. It had already appeared without authorization, much to the annoyance of the *Rundschau*, in the Roman daily paper *Fanfulla* of February 7th.

A MEETING has just been held in the Memorial Hall, Manchester, to discuss the desirability of opening public libraries, art galleries, and kindred institutions on Sundays, when it was resolved almost unanimously that it was highly expedient to open places of this character on Sundays, for the benefit of a large portion of the public who would otherwise be excluded from their influence. This view was taken by the Bishop of Salford in a letter from him, which was read to the meeting.

OUR Lisbon Correspondent writes:—

"The sale of the books of the late Innocencio da Silva, the well-known author of the Portuguese Bibliographical Dictionary, has been going on for many weeks. Several of the rare works and MSS. have brought prices almost unprecedented in Portugal."

IN the course of a lecture recently delivered by Mr. J. H. Nodal, President of the Manchester Literary Club, to the members of the Burnley Literary and Scientific Club, in referring to the taste for works of fiction in Lancashire, he stated that, of the 500,000 books lent out during a given period for home reading by the Manchester Free Libraries, no less than 288,000, or considerably more than one-half, were novels, and they formed nearly one-third of the issues for a year at the Liverpool Free Library.

THE number of students of Russian has during the last year been increasing fast. To meet their demands for a Russian grammar in English, Mr. Trübner has had prepared, and will shortly publish, a revised and improved English version of the Russian Ollendorff, of which only German and French versions have hitherto existed. The English edition may almost be called a new work, so much has the German original been altered by the editor, Mr. Henry Riola, who has been assisted throughout by the advice of Mr. W. R. S. Ralston. In Paris, Mr. Louis Leger, the learned professor of the Russian language in the École des Langues Orientales, has just published a fourth edition of the well-known 'Grammaire Française-Russe,' by C. P. Reiff, in which he has made considerable alterations. The first edition of Reiff's Grammar was published at St. Petersburg in 1821. After that period he brought out several corrected editions, but his tragic death at the hand of a murderer not long ago prevented him from bringing it up to the level of the philological knowledge of the present day. Mr. Leger, therefore, has rendered a service to French students of Russian by his new and amended edition. A useful French translation, by Dr. J. B. Feuvrier, we may add, of Paric's 'Serbo-Croatian Grammar' has lately been published in Paris by Vieweg.



THE *East London Observer* has passed into the hands of Messrs. Asher, Walbrook & Paine, of Guildford. Messrs. Mitchell managed the transfer.

A SERIES of authorized translations into German of English novels is coming out at Strasbourg, under the title of 'Britannia-Bibliothek.' The first volume is to contain stories by Anthony Trollope, Mrs. Musgrave, and Lady Margaret Majendie.

MESSRS. SOTHERAN & Co. have issued Prospectuses announcing that they are collecting into one volume, for private circulation among subscribers, the rare and beautiful writings of William Blake, entitled 'Songs of Innocence and of Experience' and the 'Books of Prophecy.' It will be reproduced in exact facsimile of the original editions written and designed by the poet-painter. The number of copies is limited to one hundred.

THE publication of Miss Braddon's novels has passed from the hands of Messrs. Ward, Locke & Co. to those of Messrs. J. & R. Maxwell.

AMONG the French publications of the week is the first number issued to-day by Messrs. Hachette of 'L'Histoire de France depuis 1789 jusqu'en 1848, racontée à mes Petits-Enfants,' par M. Guizot, *Leçons Recueillies* par Madame De Witt. The work will form two volumes, the first going down to 1805, and it will be illustrated with 200 engravings. Other books of note are Volume VI. of the 'Histoire de la Littérature Française depuis le XVI<sup>e</sup> Siècle jusqu'à nos Jours,' by Frédéric Godefroy, containing 'Prosateurs du XIX<sup>e</sup> Siècle'; Vols. VII. and VIII. will contain the 'Poètes du XIX<sup>e</sup> Siècle': the first edition of the first five volumes is out of print,—the second part of 'Architecture et Décoration des Époques Louis XIV., Louis XV. et Louis XVI. au Palais de Fontainebleau,' by R. Pfnor,—a Spanish translation of Victor Hugo's book, under the title of 'Historia de un Crimen,' with an Estenso Prologo, by Señor Emilio Castelar,—Madame de la Fayette, 'La Princesse de Clèves,' Préface de H. Taine, portrait et eaux-fortes de Masson,—and 'Atlas Littéraire de la France, depuis l'Époque Gallo-Romaine jusqu'à la Chute du Second Empire,' by A. Diancourt.

## SCIENCE

*Physiography: an Introduction to the Study of Nature.* By T. H. Huxley, F.R.S. (Macmillan & Co.)

THE idea of this book is excellent. It is an attempt to show the young student that "the meaning of the phenomena offered by the brook which runs through his village, or the gravel pit whence the roads are mended, is calculated either to interest or to instruct." Prof. Huxley gives, as he says, "in broad outlines," a view of the basin of the Thames, and it has been his endeavour to teach his readers "that the muddy waters of our metropolitan river, the hills between which it flows, the breezes which blow over it, are not isolated phenomena, to be taken as understood because they are familiar." He advances from these every-day facts, step by step, to the consideration of the grander phenomena of the universe. He desires to instruct the observant boy "that the pebble he kicks aside would not be what it is, and where it is, unless a particular chapter of the Earth's history, finished untold years ago, had been exactly what it was." The method by which

the author endeavours to make his 'Physiography' the means for advancing those who have only passed "through an ordinary primary school" to the entrance "into the portals of the special sciences" is as follows. At first the river Thames is described, and the gathering of its noble flood, from all the tributaries which flow from the hills surrounding its fertile valley, is sketched, that sketch being illustrated by a well-executed map of the Thames basin. The meaning of a map is then given, the mode of its construction is indicated; which leads, incidentally, to an explanation of the simple method of determining, by the shadow of a stick at noon, "the meridian line or mid-day line," and thus of settling the cardinal points at any place. Secondly, the causes leading to the formation of springs advance the student to a knowledge of many of the more important geological phenomena. Thirdly, rain and dew, as the origin of the springs which feed the river, carry the learner to the study of the formation of clouds and the consideration of some other meteorological phenomena. The details here are not marked with the same exactness as those of other parts. In this way the reader is led, step by step, through the twenty-one chapters of this volume, from the water flowing under London Bridge to the mighty sun as "the goal of our inquiry," with its complex phenomena, reigning the ruler of the solar system, and the regulator of all those terrestrial movements which are manifested in the flowing of the tides or in the pulsation of a living heart in man. The idea of this book, we have said, is excellent. It cannot but prove useful to the teacher "who wishes to lead his pupil to form a clear mental picture of the order which pervades the multifarious and endlessly shifting phenomena of nature." But we are reluctantly compelled, after carefully reading it, to express some little dissatisfaction with a few points in its construction. The author himself explains, as we believe, the cause of this. He tells us that, in 1869 and in 1870, he delivered twelve lectures on 'Physiography' at the London Institution, which were repeated at South Kensington. He intended to publish the course, and verbatim reports were consequently taken. He, however, "found a great gulf fixed between intention to publish and its realization," and he further says that he "never could muster up the courage, or find the time, to undertake the business" of seeing the book through the press, which is said by Prof. Huxley to be "a laborious and time-wasting affair." It is a pity that any man who desires to instruct the growing race should tell them that he thinks it is a waste of time to give attention to that which is necessary—to bestow care, however laborious it may be, on the finishing of the work which he has moulded. The manuscript of these lectures remained untouched until last year, and then they were placed in the hands of a gentleman of extensive knowledge and conscientious accuracy, in whom the writer "could place implicit confidence." The construction of a lecture differs very materially from that which belongs to the chapter of a book. Of late it has been too much the custom, even with men of eminence, to deliver lectures, and give them permanence subsequently in a book. This is always objectionable, and can only be excused when the lecturer himself adapts that which he has addressed to the ear of his audience in a theatre to the conditions of the student reading in the quiet of his room. A lecture demands concise expression, and the action of the lecturer supplies the fuller explanation, and gives the zest to it which pleases the popular audience. The same matter, to be pleasant and instructive in the pages of a book, should be amplified and acuminated, so that the exactness of each point tells. In this case the long-neglected lectures are passed into the hands of an editor of well-known ability, who has, without doubt, done his work most ably; but the consequence is that the operation of two minds,—the mind of the lecturer aiming at interesting, by his words and manner, a willing audience, and the mind of the editor working mechanically upon the manuscript placed in his hands,—have not assimilated satisfactorily. In the main 'Physiography'

is so good a book that, it is to be hoped, the author may see the advantage of giving to a second edition that personal revision which will ensure "a better superstructure," and not be a waste of time.

*Letts's New Counting-House Atlas for 1878.* (Letts.)

PERSONS reading the title and preface of this atlas will be led to believe that they have before them a work "especially adapted for the use of merchants, manufacturers, underwriters, and the shipping trade generally." In reality, however, this is merely a selection of maps from an atlas published some forty or fifty years ago by the Society for the Diffusion of Useful Knowledge. The publisher has not even thought it worth while to get these antiquated maps carefully revised. The railways are laid down correctly in hardly a single instance; a port like Bremerhaven will be looked for in vain; the map of Western Africa ignores all discoveries since Lander's remarkable journey in 1830; and on the map of Japan we read this remarkable notice:—"Yedo, the metropolis, contains 2,500,000 (?) inhabitants, and is the residence of the Koubo, or Secular Emperor. Meaco, the residence of the Dairi, or Spiritual Emperor, contains 500,000 inhabitants, and, according to Kaempfer, 6,000 temples. The whole population of the empire is said to be 25,000,000." This is too bad! The publisher appeals to the persons using the atlas for suggestions. We venture to suggest to him that most of the plates from which his maps are printed be melted down and sold as old copper; they have seen service enough, and are past repair.

## SOCIETIES.

ROYAL.—March 28.—Sir J. Hooker, President, in the chair.—The following papers were read: 'On Putrescent Organic Matter in Potable Water,' by Mr. G. Bischof,—'On the Modifications of the Simple and Compound Eyes of Insects,' by Mr. B. F. Lowne,—'Measurement of Electrical Constants, No. II., On the Specific Inductive Capacities of certain Dielectrics,' by Mr. J. E. H. Gordon,—'On the Placentation of the Apes, with a Comparison of the Structure of their Placenta with that of the Human Female,' by Prof. Turner, and 'On the Thermo-Electric Properties of Liquids,' by Mr. G. Gore.

SOCIETY OF ANTIQUARIES.—March 28.—F. Ouvry, Esq., President, in the chair.—Before commencing the proceedings, the President called the attention of the meeting to the great loss which this Society and the public generally had sustained in the death of that distinguished architect, their lamented Fellow, Sir G. G. Scott, the announcement of which had appeared in the newspapers that morning. On Thursday next a paper was to have been read by him before the Society, to accompany a donation which he had made of some interesting drawings of Ely Palace, Holborn. This paper had fortunately been privately printed, and had thus received the latest revision of its author, of whose interest in the Society it would thenceforth remain a valuable memorial in the Society's library. The President added that a suitable occasion would soon present itself for paying a tribute to the memory of Sir G. G. Scott, but he was sure the Society would share his regret at the gap which had been made in their ranks.—Mr. W. T. Watkin exhibited the photograph of a stone found under the buttress of the North wall of Woolhope Church, Herefordshire, when it was repaired some years ago. It was stated to represent a woman in low relief, in a very peculiar dress, and holding up an object resembling a plate-brush in front of her face. Other objects were figured on the stone, of unknown meaning. Mr. F. Merewether, in a letter to Mr. Watkin, expressed his opinion that it was the lid of a coffin. Mr. A. W. Franks observed that barbarous and half-grotesque work of this description was not altogether uncommon on the borders of Wales.—Mr. C. Potter exhibited a remarkable shield, recently found at Great Meols, on the Cheshire shore of the river Dee. It was

twelve inches in diameter, and was made of stout leather sewn together, and had a convex iron boss fastened to the leather by stout rivets. The handle is a cross piece of wood, extending nearly to the edge of the shield. The whole form resembled that of the *ronaches* of the fifteenth century, one of which is figured in the Catalogue of Antiquities, &c., exhibited in the museum of the Archaeological Institute during their meeting at Edinburgh, 8vo. Edinb. 1859, p. 68.—Mr. G. Leveson Gower exhibited some Elizabethan tiles—bearing the device and initials of the Greshams—and other remains found on the site of Newhall, the old manor-house of the Gresham family, at Limpsfield, Surrey. Mr. Gower also communicated a paper on some early deeds and seals, exhibited by permission of His Grace the Archbishop of Canterbury.—Mr. R. S. Ferguson, Local Secretary for Cumberland, communicated a Report on the archaeology of that county, and at the same time exhibited various objects of antiquity which had been discovered of late years.—The President remarked that it would be greatly for the interest of the Society and of archaeology generally if all the Local Secretaries would follow the excellent example set by Mr. Ferguson, and would communicate as full and careful Replies to the Queries issued to them on their appointment by the Society.—Mr. C. S. Perceval communicated the first part of a paper on some selections from the muniments of Sir J. Lawson of Burgh.

ROYAL SOCIETY OF LITERATURE.—March 27.—W. Knighton, Esq., in the chair.—Dr. Ingleby read a paper 'On the Literary Career of a Shakespeare Forger.' After a brief sketch of the origin and details of the Ireland forgeries, Dr. Ingleby discussed the question of their authorship, which, in December, 1855, had been reopened by Mr. Burn, who was then the editor of *Willis's Current Notes*. Mr. Burn attributed all the forgeries to the elder Ireland; but recently discovered evidence confirms the older view, that W. H. Ireland was the sole concocter and author of the hoax. Last summer the Trustees of the British Museum purchased of a grandson of Samuel Ireland a mass of miscellaneous manuscripts bearing on these forgeries. These consist of three thick quarto volumes: 1, a scrap-book; 2, a volume of letters; 3, Samuel Ireland's Journal, besides other books, deeds, papers, &c. Dr. Ingleby stated that he had examined this collection, and found that its contents confirmed in every important particular the statements of W. H. Ireland in his 'Authentic Account' and his 'Confessions,' and completely established the innocence of his father. Dr. Ingleby also exhibited sixteen volumes from his own library, being scarce tracts and other books of W. H. Ireland; also his MS. of the 'Frigmore Fête,' 'Stanzas to Clara Fisher,' 'Monody on Shakespeare,' &c., his own copy of the 'Authentic Account' with twenty-eight insertions of specimens of forgery, verses in the handwriting of his mother, and a fine crayon portrait of her; and a volume of letters and verses addressed to Samuel Ireland.

LINNEAN.—March 21.—W. Carruthers, Esq., V.P., in the chair.—Mr. G. T. Saul exhibited an example of the enormous development of adventitious roots from a species of *Berberis*.—On behalf of Mr. J. W. Clark, of Cambridge, there were exhibited mounted specimens of the male, female, and young of the Fur-bearing Seal of the North Pacific. Mention was made of the "rookeries" of these creatures, containing over three million seals in a compact area. Like old Turks, a male dominates over a harem of a dozen or fifteen females, which he guards with jealous care for two months or more without stirring from the spot, and mean time fights terrific battles for its maintenance. A neutral zone exists to the rear of the breeding-ground, where the enforced bachelors and adolescent young repair. These come and go continuously, passing to and fro through free lanes of passage. Others of these animals delight in dashing among the breakers on

the surf, or in droves frolic and play on the sand and grassy dunes adjoining the more rocky ground of the "rookery." The method of shaving the fleshy side of the skin, thus cutting the roots of the long, coarse hairs, and retaining the superficial fine fur of commerce, was explained, as also other interesting points in the economy and natural history of the Otaries.—The Secretary read the gist of a paper, 'On the Venation of the Leaf of Hemlock (*Conium maculatum*),' by Mr. J. Gorham. The latter's observations show that in a piece one-third of an inch long by one-fifth of an inch wide, by registration of the veinlets in a tabular form, and constructing these in figure, an exact counterpart of the venation of the entire leaf results. Comparisons of leaves of different umbelliferous genera prove that each can be detected and recognized from the merest fragment.—A communication was made by Mr. B. Clarke, 'On a new Arrangement of the Classes of Zoology,' founded on the position of the oviducts, or, when these are absent, on the position of the ovaries, including a new mode of arranging the mammalia.—A notice in abstract was given 'On some Genera of the Olacaceæ,' by Mr. J. Miers.—The Rev. J. Berkeley and Mr. C. E. Broome gave a list of Fungi from Brisbane, Queensland. Among these Agarics, Clavariæ, and fleshy fungi are scarce, interesting forms of Polypores obtain, while leaf parasites are poorly represented. Some species are identical with Ceylon and South American kinds, and several are common to Europe.

INSTITUTION OF CIVIL ENGINEERS.—April 2.—Mr. Bateman, President, in the chair.—Messrs. R. R. Greene, T. Hack, A. W. Hemans, C. Minns, P. O'Meara, and C. J. Wood were elected Members; and Messrs. T. Armstrong, J. M.L. Blair, J. J. Bodmer, C. A. Grieve, W. Hayward, M. Kingsley, S. R. Linging, E. M. Richards, J. Salter, C. W. Scriven, G. H. Stayton, M. W. Thompson, and A. Ventris, Associates.—The paper read was 'On the Huelva Pier of the Rio Tinto Railway,' by Mr. T. Gibson.

ROYAL INSTITUTION.—April 1.—G. Busk, Esq., Treas., and V.P., in the chair.—Messrs. F. M. Campbell, A. W. Everest, L. F. Everest, C. C. Gooch, C. Hawksley, T. S. Jay, H. Parnell, and G. W. Smalley were elected Members.

SOCIETY OF ARTS.—March 28.—Dr. R. J. Mann in the chair.—A paper 'On Electric Lighting' was read before the Chemical Section, by Dr. P. Higgs.

March 29.—A. Cassels, Esq., in the chair.—A paper 'On the Depreciation in the Value of Silver, with especial Reference to the Exchange between England and India, and Suggestions for a Remedy,' was read before the Indian Section, by Col. J. T. Smith.

April 3.—W. Hawes, Esq., in the chair.—Eight candidates were proposed for election as Members.—A paper 'On Our Wealth in Relation to Imports and Exports, and the Causes of Decline in the latter,' was read by Mr. E. Seyd.

SOCIETY OF ENGINEERS.—April 1.—Mr. J. Bernays, V.P., in the chair.—A paper was read, by Mr. W. Schönheyder, 'On Equalizing the Wear in Horizontal Steam Cylinders.'

ANTHROPOLOGICAL.—March 26.—Mr. J. Evans, D.C.L., President, in the chair.—The following new Members were announced: Dr. S. Evans and Dr. A. Thomson.—A paper was read by Mr. F. A. Allen, 'On the Original Range of the Papuan Race.' This paper was a brief résumé of the opinions held by many anthropologists with regard to the origin, characteristics, and distribution of these races, and an attempt to prove that they once extended on the west as far as Africa and on the east as far as America. The writer especially dwelt upon the statements of Herodotus with regard to the Eastern and Western Ethiopians and the black Colchians, and referred to the legend of the Asiatic Memnon and the existence of black races in Central America within the

historic period.—The Director read a paper, by Dr. Julius von Haast, 'On some Ancient Rock Paintings in New Zealand.' The author considered that when these rock paintings were carefully studied by archaeologists and linguists they would prove that at one time there had been an introduction of a far higher civilization than the Maoris ever reached.

PHYSICAL.—March 30.—Prof. W. G. Adams President, in the chair.—The following candidates were elected Members: Messrs. S. Bidwell, W. Grant, E. Gurney, and J. H. Smith.—Mr. W. H. Preece described Byrne's Pneumatic Battery, and exhibited some of the results that may be obtained by its means. Mr. Preece then exhibited an ingenious method of showing the vibrations of a telephone plate to an audience, which has been devised by Mr. H. Edmunds.—Lord Rayleigh exhibited and explained an arrangement which he has employed with advantage in certain acoustical experiments in order to secure absolute uniformity in the rate of rotation of an axle.

SOCIETY OF BIBLICAL ARCHEOLOGY.—April 2.—S. Birch, LL.D., President, in the chair.—The following papers were read: 'Memoir of the late H. Fox Talbot,' by Mr. R. Cull.—'On the Names of Brass and Copper in the Cuneiform Languages of Chaldea and Assyria,' by M. F. Lenormant (précis by translator, M. E. A. Budge).—'Translation of an Egyptian Contract of Marriage,' by M. E. Revillout.—and 'On an Inscription of Psametikh II. in the Museum at Palermo,' by Miss G. Austin.

MEETINGS FOR THE ENSUING WEEK.  
Mon. London Institution, 8.—'The Eucalyptus Globulus,' Prof. R. Bentley.  
— Society of Arts, 8.—'Researches on Putrefactive Changes, and their Results in Relation to the Preservation of Animal Substances,' Lecture 1, Dr. E. W. Richardson (Cantor Lecture).  
— Geographical, 8.—'Travels in Western China and on the Eastern Borders of Tibet,' Capt. W. Gill; United States Topographical Survey of New Mexico, Mr. T. W. Good.  
Tues. Royal Institution, 8.—'Protoplasmic Theory of Life and its Bearing on Physiology,' Prof. A. H. Garrod.  
— Anthropological Institute, 8.—'Composite Portraits made by combining those of many different Persons into a single Resultant Figure,' Mr. F. Galton; 'Inductive Metrology,' Mr. W. M. Flinders-Petrie; 'Game of Patoli in Ancient Mexico, and its probably Asiatic Origin,' Mr. E. B. Tylor.  
Wed. Civil Engineers, 8.—'Embankments of the River Thames,' Mr. E. Bazalgette.  
Literature, 4.—Council.  
— Society of Arts, 8.—'New Method for producing Cheap Heating Gas for Domestic and Manufacturing Purposes,' Mr. S. W. Davies.  
Thurs. Royal Institution, 7.—'Chemistry of the Organic World,' Prof. J. Dewar.  
— London Institution, 7.—'Growth of Ideas and Customs,' Dr. E. B. Tylor.  
— Mathematical, 8.—'Second Notice on the Characteristics of the Modular Curves,' and 'Note relating to the Theory of the Division of the Circle,' Prof. H. J. S. Smith; 'Frobenius's Theorem,' Mr. O. Leudesdorf.  
— Royal Soc.  
— Antiquaries, 9.—'Bronze Celts and Spear Heads from Felixstowe, Suffolk,' Mr. E. Charlesworth; 'MS. of Neophytus, giving an Account of his Monastery at Cyprus, A.D. 1269,' Rev. F. E. Warren.  
Fri. United Service Institution, 3.  
— Quaker Microscopical, 7.  
— Astronomical, 8.  
— New Shakespeare, 8.  
— Royal Institution, 8.—'Distribution of Plants in North America,' Sir J. D. Hooker.  
Sat. Royal Institution, 3.—'Clavecinists and their Works,' Prof. E. Fauré.  
— Physical, 3.  
— Botanic, 3.—Election of Fellows.

### SCIENTIFIC GOSSIP.

THE life of Harvey, discoverer of the circulation of the blood, with notices of the anatomists and other predecessors for whom the discovery has been claimed, by R. Willis, M.D., will shortly be published by Messrs. Kegan Paul & Co.

MR. STANFORD and Mr. WYLD have both sent us maps illustrating the dismemberment of Turkey according to the treaty of San Stefano.

THE planet Mercury will be particularly well situated for observation about the end of next week. Being at its greatest eastern elongation on the 15th inst., and of considerable northern declination, it will be above the horizon, in the constellation Aries, until about nine o'clock in the evening.

VENUS is approaching her greatest western elongation, which she will reach on the 2nd of next month, and is exceedingly brilliant in the early morning in the constellation Aquarius, rising about four o'clock.

JUPITER is further south than Venus, in the constellation Capricornus. Being on the meridian



about seven o'clock A.M., and rising about three, he can be observed in the south-east for about two hours before sunrise, but at no great elevation.

THE foundation stone of the Hôtel of the Paris Geographical Society has been laid on the Boulevard Saint-Germain. The building will contain a hall measuring fifty-two by ninety-eight feet, and capable of accommodating 600 persons.

IMPERIAL standard lengths of 100 feet, and of 60 feet, the standard chain, have been laid down on the floor of the Guildhall, and a bronze tablet has been let into the north wall of the building, upon which the imperial yard, two-foot and one-foot measures, are defined. We have now similar standards in Trafalgar Square and in the City, which are open to the public, and by means of which the correctness of chains, or tapes, can be checked by a single inspection.

We have received Part VIII. of the 'Statistical Register of the Colony of Victoria for the Year 1876,' which deals with law, crime, &c., and consists of a set of carefully prepared tables, from which we learn with pleasure that serious crimes are decreasing in spite of an increasing population. Of 25,281 persons taken into custody in 1876, no less than 20,001 were illiterate or could read and write only imperfectly; 10,689, or 42 per cent., were Roman Catholics, in spite of their numbering only 24 per cent. of the general population. A few explanatory notes would render tables such as these far more instructive.

At the Annual Meeting of the Iron and Steel Institute held on Thursday, March 28th, at the Institution of Civil Engineers, an invitation was received from M. Fresca, on behalf of the Société des Ingénieurs Civils, to visit Paris in the ensuing summer. The concurrent holding of the International Exhibition has induced the Council to recommend, and the members to sanction, that the next meeting should be held in Paris.

M. LAMY, whose name is associated with the discovery of the metal thallium, died on the 21st of March. In the beginning of 1862, Mr. W. Crookes discovered a bright green line when examining the spectrum of a flame, coloured by some deposits from a sulphuric acid manufactory in the Hartz mountains. After many experiments Mr. Crookes was led to believe this line was due to a new metal, to which he gave the name of thallium (*thallos*, a budding twig). In May, 1862, M. Lamy published the results of his experiments, not knowing what Mr. Crookes had done, and, having a large amount of thalliferous deposit at his command, he succeeded in separating very appreciable quantities of the new metal.

MR. HENRY MUNROK, the Professor of Geology in the Imperial Japanese University of Tokio, has recently published a work on the 'Mineral Wealth of Japan.' In this work Prof. Munro especially directs attention to the very large deposits of coal and iron known to exist in the territories of the Tycoon.

MR. FREDERICK BEAUMONT, Secretary to the Kentish Exploration Committee, intimates that subscriptions towards this important work are not being so readily made as he desires. He writes: "I am anxious it should be known that an appeal is now being made for subscriptions to carry out a further search for coal in Kent, under the direction of a scientific committee, composed of the first geologists in England."

THE Dutch Government has, with great liberality, placed at the disposal of our Foreign Office and of the Board of Trade, for distribution to the scientific societies of this country, many copies of *Jaarboek van het Mijnwezen in Nederlandsch Oost-Indie* for 1875, 76, and 77. These are accompanied by large maps of the mining districts, and well-executed drawings and plans of the mines.

THE *Archives des Sciences Physiques et Naturelles* of Geneva, for February 15th, contains a very able 'Revue Géologique Suisse pour l'Année 1877,' by M. Ernest Favre.

A CATALOGUE of the Hutton Collection of Fossil Plants has been published by the North

of England. Institute of Mining and Mechanical Engineers. Mr. G. A. Lebour has compiled the catalogue, in which he includes a synoptical list of the chief carboniferous species not in the collection.

WE have the *Proceedings* of the American Academy of Arts and Sciences to November, 1877. This issue contains an important and lengthy memoir, 'Revision of the Atomic Weight of Antimony,' by Prof. Josiah P. Cooke, jun., of Harvard College, and several other interesting papers.

THE monthly records of results of observations in meteorology, terrestrial magnetism, &c., taken at the Melbourne Observatory for the months of August, September, and October have been sent to us by the Government Astronomer.

## FINE ARTS

SOCIETY OF BRITISH ARTISTS, 9, Conduit Street, Regent Street.—THE FIFTY-FIFTH ANNUAL EXHIBITION IS NOW OPEN, from Nine till Six.—Admission, 1s.; Catalogue, 6d. THOS. ROBERTS, Sec.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—General Exhibition of Water-Colour Drawings.—THE FOURTEENTH ANNUAL EXHIBITION IS OPEN DAILY, from Ten till Six.—Admission, 1s.; Catalogue, 6d.; Pictorial Notes, 1s. ROBERT F. McNAIL, Sec.

FOURTEENTH ANNUAL EXHIBITION OF CABINET PICTURES BY ARTISTS OF THE BRITISH AND FOREIGN SCHOOLS IS NOW OPEN at Thomas Nelson's Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

NOW OPEN.—Messrs. GOUPIP & COMPANY'S ANNUAL EXHIBITION OF HIGH-CLASS CONTINENTAL PICTURES, containing Examples by the leading Artists of the French, Spanish, Italian, and Dutch Schools, at their Fine-Art Galleries, 25, Bedford Street, Covent Garden.—Admission, 1s., including Catalogue.

DORIS GREAT WORKS, 'THE BRAZEN SERPENT,' 'CHRIST LEAVING THE PRETORIUM,' and 'CHRIST ENTERING JERUSALEM' (the latter just completed, each 35 by 25 feet, with 'Dream of Platte's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Calaphas,' &c., at the DOKE GALLERY, 30, New Bond Street. Daily, Ten to Six.—1s.

## EXHIBITION OF PICTURES BY ARTISTS OF THE CONTINENTAL SCHOOLS, FRENCH GALLERY.

WHILE relying mainly on the French *ateliers*, the managers of this exhibition are sufficiently catholic in their tastes to lay under contribution those of other countries, thus presenting a very varied bill of fare; and if the *hors d'œuvres* are rather abundant, there is not wanting more solid fare wherewith to satisfy those craving stronger artistic pabulum. Several of the more important works have already been noticed by the *Athenæum* when they were exhibited at the *Salon* last year, notably the *Echo* (No. 123) of M. James Bertrand. Its elevated sentiment, its fine qualities of painting, its pure, classic feeling, are as conspicuous here as in the Paris Exhibition. Besides this, M. Bertrand contributes two other works which, we believe, have not been previously exhibited. *Lesbia* (15) is a thoroughly charming conception, refined, harmonious, and at the same time solid and masterly in execution. The third, *La Liseuse* (132), is a lady in what we presume M. Bertrand considers to be mediæval costume. In rendering this class of subjects he is rarely happy; there is a thinness and artificiality in design, with crude colouring, that is never to be found in his classical work, wherein he unquestionably stands in the front, and might even arrive at the foremost place.

Another picture already described by us is 167, *A Struggle at the Styrian Railway Station, Battle of Forbach, August 6th, 1870*, by M. A. de Neuville. This will probably excite as much attention here as it did at Paris.

The post of honour in the exhibition is rightly allotted to the work of M. Meissonier, entitled *The Savant* (74). It represents a student, verging on middle age, seated at a table, and surrounded by noble quartos and folios, that he is intently pondering and comparing; he has a fine, thoughtful, intellectual head, long, rather sparse hair, and is habited in the costume of Louis XIV.'s reign. The light falls on him from the upper portion of a window, the lower part of which is closed; the sunlight enters the room and falls in brilliant patches, giving value to the sober flesh tones and vigorous varieties of red that form the prevailing colour of the picture. It is especially worthy of

observation that with so much warm positive colour the painter has avoided any sensation of unpleasant hotness. M. Meissonier seems to be increasing the size of his panels and relatively his figures; this we think to be no loss, but a decided gain, and hope in future his figures will be of the size adopted by Metz, Terburg, and the great Dutch painters of what may be called conversation pieces. Whatever M. Meissonier has produced is valuable, but some of even his minute panels are perhaps more remarkable as marvels of ingenuity than delightful as works of art. Certainly such tiny work as M. Domingo's 'Card-Players' can hardly be said to interest us as painting, at least most of the qualities which give value and charm to a picture must be wanting. That it is ingenious must be admitted: like the fly in amber, "we wonder how the devil it got there"; but probably as much and a kindred pleasure could be obtained by opening one's watch and contemplating the works; the pleasure might even be higher, for there the workmanship seems perfect, while shortcomings and crudities are not unfrequent in these Lilliputian figures.

Taking the pictures in their order of rotation in the Catalogue, we will briefly indicate those which seem the most important. *The Sources of the River Nelette, Normandy* (21), by M. E. Van Marcke, represents a pastoral landscape, with a powerfully painted group of cattle in the foreground. All this artist's work is solidly painted and carefully studied; there is a breezy open-air feeling and a thorough entering into the peaceful ruminating life of cattle, that ought to make him vastly popular in the "shires." Some of our own animal painters would do well to study this and the other work by M. Van Marcke.

M. Jules Goupil's *L'Attente* (28) is a study of a female head, admirably drawn and with a winning expression. Considering the finish of the head, it is to be regretted the *ensemble* of the work is deteriorated by the hasty spots of crude colour below the face.

*A Musical Jury* (32), by M. L. Jimenez, is an example of the Spanish school, and really, having said that, little more is necessary. Peas are not more alike than these modern Spanish pictures. The colours are all bright and crude; reds and yellows are lavish enough, yet the general effect is cold. In the subject before us the figures are nicely composed, and there is some attempt at character and humour.

Herr F. A. Kaubach is represented by two pictures, *A German Lady of the Eighteenth Century* (40) and *Summer Roses* (177), both life-size half-lengths. The second represents a lady holding a bouquet of roses. The one and the other are very tender in sentiment,—fair German maidens, with a soft, affectionate expression it would be always pleasant to look at, the costumes and accessories are carefully studied, and the whole painted in a subdued though far from weak key. There is no attempt at high art, but neither is there any meretricious flash and glitter, as in the *Ready for the Ball* (162), by M. de Madrazo. In this and *A Carnival* (65) the offensive opposition of harsh violent colour is positively detrimental to the more sober and infinitely more valuable works which surround them. Life in Spain must indeed be dreary, if it has to resort to such "blue vitriol" as this for solace.

There seems to be a nice feeling for quiet nature in *The Road to the Village* (48), by Herr Lanckow. "*Qui va là?*" (55), by M. Quadroni, is highly finished, but dry in painting as well as humour.—*Daybreak after the Fair* (71), by Herr H. Kauffmann, shows an interior of a tavern, with a party of musicians, mostly asleep, but the flageolet is gazing wistfully at the dawn, and the violin is touching a chord, *pizzicato*; he is evidently, though belonging to an ambulant band, an artist who has had genuine devotion to his art. The old worn head, with the grizzled moustache, is admirably conceived; so, too, the double-bass, who sits snoring; indeed, the whole conception is admirable, and shows a rare feeling for quiet humour. We miss the urchin looking into the trombone. The

effect and colour are pleasing, and the painting, if not absolutely masterly, shows knowledge and power. The companion picture, *The Special Correspondent* (78), by the same artist, represents a footman laying down the law to some tavern idlers. A portrait of Mr. Forbes lately appeared in which he was represented attired in a decidedly loud, not to say stagey, costume, but we never heard of a "special" being seen in the plush and gold lace of James.—A little picture of quiet humour, and though by M. J. Jimenez (not the painter of the 'Musical Jury') far from violent in colour, is *The Bird Fancier* (87). The figure of the old gentleman inspecting the little singing birds is decidedly droll.—Señor Talmari sends a couple of small pictures, *A Sonata* (98) and *Hide and Seek* (108). Of the two, 'A Sonata' is the more pleasant and natural.—Seeing Herr Heilbuth's name one naturally anticipates a view from the Pincio of St. John Lateran, with a couple of those wonderful Roman cardinals, or their still more wonderful attendants in their ill-fitting liveries, and their hose a world too wide—quaint old mummies, with the gravity of diplomatists, and who will develop as much *finesse* in a transaction for two soldi worth of *insalata* as a Foreign Secretary over the rearrangement of the Danubian provinces. Unfortunately it is not our Roman friends that Herr Heilbuth gives us this year, only some boating men—French boating men—and *cocottes* at Bougival. It is a light work.—*Faggot Gatherers* (124), by M. P. Billet, represents three girls and a young mother seated in a wood. The style is a combination of that of Millet and M. Jules Breton. There is indication of careful study and a genuine feeling for nature. The effect of the silvery light of the woods is admirable.—Always deserving of respect is the work of M. C. Jacque. *A Pastoral Scene* (136) represents a bit of grass land with some sheep; an oak sends fantastic branches against the sky; the colouring is sober, but fine and artistic in the qualities of its greys and greens.

#### MESSRS. GOUPIL'S GALLERY.

MESSRS. GOUPIL'S Exhibition, now in its fourth year, is always a bright, pleasant little show, where we expect to find skilful examples of the French and foreign artists most in repute. In this year's collection is not quite up to the mark of the preceding, the reason may be found in the energies of the painters being more than ordinarily engrossed by the forthcoming Paris Exhibition.

The picture which first claims attention, and with which, alas, a mournful interest is associated, is the late Charles Daubigny's *Homeward Bound* (No. 68). The catalogue tells us this was the last work of the painter. It is a composition of the simplest materials; a low hill, with a pond at the base, and some grass land coming to the foreground; a shepherd is taking his flock home to be folded for the night. The full moon has risen above the hill, is reflected in the water, and sheds a mellow light on the landscape. The atmospheric effect of the combined light of the dying sun and risen moon is finely conceived and truthfully painted. It is in all respects a work of deep poetic feeling, displaying sympathy with all that is tender and pathetic in nature, and nobly finishes the career of an artist whose whole life showed an undeviating devotion to nature. With a true reverential spirit he strove to be her interpreter. He has found his reward in the respect and admiration of all those to whom refined and truthful art is valuable. The higher and more intimate joys of a life passed in loving communion with nature must also have been his experience—their expression is found in his work.

Another picture by an artist we have recently lost is *The Clever Dog* (37), by R. Wylie, the clever American, who seems to have settled in France, and found most of his materials in Brittany. Visitors to the *Salon* will remember his homely subjects, treated in a broad, sympathetic style. The present work has all his characteristic qualities, with, perhaps, increased force of representation.

The work showing the most mastery, the

highest artistic faculty is M. Pasini's *Dervish Beggar at the Door of a Mosque* (41). What gives especial value to M. Pasini's rare power of execution is his taste in selection. Nearly always choosing subjects in which architecture is prominent, he leaves to others to paint brightly lit-up "bits," often the picturesque arrangement of essentially commonplace materials, and sets before us some noble example of Arab architecture, distinguished by its grave beauty of mass, enriched with exquisite play of ornamentation, and glowing with profound and passionate colour. Marbles, wood carvings, tiles, brass-work, are all drawn with accurate precision and painted with solidity; the colour is always full, deep, and brilliant, yet used with dignified restraint. But it is not only in his architecture that M. Pasini is remarkable; his figures, though small in size, are equally admirable; finely drawn and painted, they show great capacity for seizing character, and have with the true Oriental stateliness of bearing. Though invariably well and picturesquely composed, they are usually in repose, and exhibit little, if any, dramatic action, and therein lies the secret of the comparatively limited recognition accorded to M. Pasini. He does not give the public fable, history, or anecdote, hence his rare beauties of style and design are often ignored on the walls of an exhibition. We will not assert that the public are altogether to blame, for the art in which the dramatic element is wanting is, except in the rarest instances, of inferior value. All familiar with the East will recognize the truth of local colouring in the picture before us: the subject represented is the portal of a mosque, ornamented with carvings and splendidly coloured tiles; one looks straight into the building, and in the gloom we distinguish a window reflecting the green light of a garden, a lamp with its circle of pale flames and mysterious indications of gleaming columns and decorated walls. At the door stands the Dervish, with a countenance suggesting a nature torn by the ravages of dithyrambic passion or religious frenzy (though probably, as one so often finds in the East, the man is duller and more commonplace than an average county member); talking to him are two women, in mantles and veils, one of whom, we think, shows more of a decidedly pretty face than is usually to be seen outside the harem: we may remark that the figures are more hastily painted, do not show so much finesse of execution as M. Pasini usually puts in his work. In front of the mosque is a flagged court, with a group of pigeons in the near foreground. The whole is in bright sunlight, with clear, precise shadows; you have the East compressed into two square feet of canvas: its brilliance, its mystery, its repose, its poetry.

It is instructive to compare this, the East of reality poetically conceived, with the East of the studio, as seen by an honest Parisian artist. M. Gérôme has several pictures of Eastern subjects here. *On the Banks of the Nile* (74) represents some spectral camels, men, and dogs careering along a causeway by the side of the Nile. The texture of this picture is as agreeable to the eye as that of wall-paper, which in colour, and, for the matter of that, in drawing and design, it might be mistaken for,—that is, to those panels one occasionally sees covering the walls of a provincial *café*. Another picture, *The Bath* (87), is an interior, with a huddled-up back view of a nude female figure leering round at the spectator. Now the back of a beautiful woman, whether she be standing up or crouching down, is always an object the eye rests on with pleasure, but at the same time we do not want it thrust in our faces, which is the case with this figure, from its painful polish and forced violence of realization. One is reminded of Diderot's criticism of a picture by Boucher: "Cet homme ne prend le pinceau que pour me montrer des tétons et des fesses; je suis bien aise d'en voir, mais je ne puis souffrir qu'on me les montre." Moreover, the model in this picture is not beautiful, and the attempt to allure us with the lewdness of the expression and position falls flat; it only succeeds in revolting us by its coarse vulgarity—a vulgarity that extends to the cold, raw,

flesh tones, and hard, metallic texture. The architecture is in character with the figure; instead of marble we find opaque porcelain: here also is a tiled wall, a mass of garish blue paint, enough to set one's teeth on edge, without design, and unlovely in colour.

The unfortunate circumstance for M. Gérôme has been that he commenced his career by giving the public a too sensational subject; he has been like the singer who pitches his voice in too high a key at starting, or a host who serves up the devilled whitebait and Char treuse verte at the first course. Among his earliest achievements was an interior of a Pompeian brothel, which had a great success at Paris. Much was expected from a young man who so courageously set aside the ordinary conventionalities of art and prejudices of society, only it was understood that a career so auspiciously inaugurated would have to be maintained by subjects still more highly flavoured. The artist knew that if the public did not find this they would naturally feel themselves defrauded, and, as pity is not one of the weaknesses of the Parisian public, they would freely and frankly express their honest indignation. With this knowledge he has industriously, and not without frequent success, ransacked the darkest and foulest pages of Roman history; he has assisted at the orgies of Bashi-Bazouks, where impudicity has trampled under foot the last poor rag of decency; he has pried into the purlieus and shambles of Cairo, and explored their deepest dens of infamy. Figuratively, he may be said to have waded through scenes of blood and horror, to have rivalled, in paint, the career of a Nero or Caligula. Yet we question if he had not been quite so lavish, had in some instances shown more reserve, he would not, even in the particular line he has chosen, have been more effective. Most frequenters of the Royal Academy Exhibitions will remember a minute panel by Mr. Eyre Crowe representing a Quakers' meeting, the last place in the world one would think to call forth the display of the warmer emotions; and Mr. Crowe, who usually depicts the innocent sports of Bluecoat boys or the demure industries of red maids, or, if he deals with historical subjects, shows decidedly religious and marked Protestant tendencies, as in his episodes in the lives of Luther, Whitefield, and others, is certainly not the artist from whom we should expect a subject in which erotic expression finds a prominent place. Yet in the painting of certain of the fair members of the congregation, notably in the dainty handling of that part of the neck (they were all represented in back view) seen between the shawls and bonnets, there was a suggestion of voluptuous feeling which M. Gérôme, with all his obtrusion of that which is generally held veiled, has failed to attain. Probably M. Gérôme never saw this picture, but he very likely is familiar with a design by Gavarni of a *flâneur* who catches sight, as she rapidly passes him, of the back of a female, of elegant proportions, showing an especially delicate morsel of neck; he at once starts on the chase, through streets and passages, across places, narrowly missing being run over by carriages, hurtling against porters, cursed by the passengers he thrusts aside, he never loses sight of the fair object. At last he overtakes her; she turns her head and reveals—but the reader guesses the sequel, which, moreover, was not the point we have attempted to illustrate.

It is positively refreshing to leave the atmosphere, or no atmosphere, of these pseudo-orientalisms, and turn to Signor Campriani's *Going to Market (Rome)* (31). Here the blazing, dazzling light and scorching heat is marvellously rendered; all the incidents of the straight dusty road are neatly told; with perhaps something too much of a reminiscence of photography.—There are several other works of the Spanish-Italian school, the followers and disciples of Fortuny; the pictures have the usual effect of prismatic iridescent colour, by which, at a glance, we recognize his work. Of his genius and really remarkable qualities there is but the faintest trace. The most important is by



Señor L. Jimenez, *Waiting for the Cardinal* (27), in which there is some solid painting, and successful attempt at character.—Signor Rossi, in the *Hunters' Rendezvous* (61), produces a laborious attempt at piquancy,—we were going to say it is in painting what Dresden china is in modelling, but Dresden china is as serious sculpture to this work.

Herr Schreyer's small canvas of *Russian Cavalry on the March* (64) is a very vigorous work, having great power in the drawing of the horses, and a fine study of character in that of the nearest trooper; the drifting snow and weird, wintry landscape almost sends a chill into the bones of the spectator.—Different in sentiment, but equal in power, is *Bringing in the Flock* (58), by Troyon; this has all the sound animal draughtsmanship and feeling for natural scenery, in this instance illumined by a warm, glowing sunset, for which the master was deservedly renowned.—Corot is well represented by two landscapes, which adequately sustain his reputation.—The same we think cannot be said for M. Israël's *Bringing in the First Crop* (79). It would be an unmeaning compliment to demur to the drawing, for drawing there is none,—neither is there colour nor composition. We are getting weary of these canvases in which nothing is attempted but sentiment, and a continual repetition of the same mood. Sentiment is absolutely necessary to the impressiveness of a picture; without it Art can hardly be said to exist; but, when everything is sacrificed to sentiment, we arrive at the blissful idiocy of the shepherd:—

I sit with my toes in a brook,  
And if any one asks me for why,  
I hide them a rap with my crook,  
For "it's sentiment kills me," says I.

Sentiment seems certainly to be killing Dutch painting, which, in nine cases out of ten appears to be a careless trifling with pigments, mostly "harmonies with grey." It is not thus that the pictures of their distinguished countrymen have found places of honour in English collections, and himself a European reputation.

We cannot dismiss this Exhibition without mention of an exceedingly clever and brilliantly painted little work by M. Charnay (107), entitled *A Good Bite*. The scene is a mill-stream, with an old house and rustic bridge in the middle-distance; in the background we see up a wooded valley under an autumn effect. There are several figures; one, a young lady, in the foreground, has just hooked a good-sized fish, which is floundering and splashing in the stream. The colouring is especially strong and harmonious, and the bright glancing light on trees, water, and sky is thoroughly exhilarating.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, on the 30th ult., the following water-colour drawings and pictures by the late F. W. Topham.—Drawings: A Welsh Landscape, with Children, 70; Reading Her Lover's Letter, 236; The Eve of the Festa, 89; A Spanish Posada, 199; Outside the Church, 210; A Girl with a Lamb, 110; "Chick, Chick," 73. Pictures: A Welsh Spring, 117; The Irish Pattern, Connemara, 703; The Irish Pattern, Connemara, original sketch for the above picture, 126; Seaweed Gatherers, 99; Voices of the Sea, 178. Also the following from the above artist's collection.—Drawings, T. Collier, Near Llanberis Pass, North Wales, 155. D. Cox and F. Taylor, A River Scene, with Cattle and Figures, by F. Taylor, 50. D. Cox, "A Breezy Moor," 215. P. de Wint, A Cornfield, 80; A Cornfield, with Figures, by F. W. Topham, 94. E. Duncan, The Morning after the Wreck, 73; A River Scene, with Sailing Boats, a Calm, 50; Dutch Boats riding out a Gale, 357. J. Holland, A View in Venice, 82. A. Hunt, Dol Uech, near Capel Curig, 97. W. Hunt, A Woman carrying a Child, 68. G. P. Pinwell, The Earl of Quarterdeck, 51. P. F. Poole, A Welsh Girl, 115. Pictures: T. Danby, The Lake of Lucerne, 120. W. P. Frith, Hogarth before the Commandant at Calais, 162. F. Holl, Faces in the Fire, 105.

J. Holland, The Port of Genoa, Moonlight, 288. F. W. W. Topham, A Fresh Excavation at Pompeii, 136.

## FINE-ART Gossip.

MR. J. E. MILLAIS, R.A., will be represented at the forthcoming Royal Academy Exhibition by five pictures, viz., 'The Princes in the Tower,' 'A Portrait of the Earl of Shaftesbury,' 'A Portrait of the Countess of Carysfort,' 'A Good Resolve,' and an autumn landscape, 'St. Martin's Summer.'

THE subject of the principal picture which Mr. P. H. Calderon, R.A., will contribute to the Royal Academy Exhibition is taken from a letter addressed to Mr. Squires by Oliver Cromwell respecting the release of two nuns from Loughborough Nunnery. He also sends a fancy study of a flower-girl, to be called 'Flora,' and two portraits.

MR. H. H. ARMSTEAD will send to the Royal Academy his statue in bronze of William Marshal the Elder, Earl of Pembroke, one of four statues to be erected at the west end of the Inner Temple Hall, and a plaster bust of J. Laycock, Esq.

MR. HOLMAN HUNT has returned to England, and is now busily assisting Mr. Stackpoole in the completion of the plate from 'The Shadow of Death,' which is in a very fortunate condition.

MR. SEYMOUR HADEN's series of twelve etchings, his latest productions, are on view at Mr. Hogarth's Galleries. They show the same ability and mastery of execution as former well-known work of this distinguished amateur, from whom many artists might receive many a valuable hint. Seeing the prices realized by this work, it is astonishing that more young English artists do not take up this most lucrative branch of the profession. Nearly all the reproductions of pictures are now made by French and German etchers; surely they could be rendered more sympathetically by our native artists! Returning to Mr. Haden's work, we would especially recommend the 'Battersea Bridge' and 'Purfleet,' and for brilliant Rembrandtesque effect, 'Twilight on the Test.' The skies in these etchings are always luminous, but their drawing is hardly equal in power and perception to the realization of the more material part of the picture. Mr. Haden might perhaps add increased value to his work if for a time he devoted himself more particularly to what Constable called "skyeing."

It is impossible to advocate a proposal of public utility or any project for the advancement of art and learning without some enterprising individual or pushing man of business attempting to turn it either to his own advantage or that of his company. This, of course, has happened in the case of the much-to-be-desired Museum of Casts, and has called forth a protest from Lord Wharcliffe. If the Crystal Palace Company had adhered to what may possibly have been their original intention, the artistic education of the masses, by bringing before them reproductions of the masterpieces of art, they would have been entitled to respect; but when they attempted to combine this with the cooking of omelettes on tight-ropes, they can hardly expect us seriously to accept their heterogeneous collection of models, mixed up with refreshment-bars and the stalls of a fancy fair, as a substitute for the museum necessary for the scientific study of ancient art.

MR. FILDES is unable to finish his picture for the Royal Academy Exhibition.

A NEW exhibition of prints has been arranged on the screens of the King's Library, British Museum, consisting of a series of English portraits and historical groups of the sixteenth century, and of the seventeenth until the reign of Charles the Second. A catalogue of these works has been compiled. Among the recent additions to the Print Room of special interest to students are 735 carbon photographs from drawings by old masters in the Louvre, Albertina, Venetian, and Florentine galleries, and in that at Saxe-Weimar; 612 portraits

of persons connected with the fine arts, presented by Mr. George Smith, "of Lisle Street," and brought together by his late father and brother; a book of Chinese illustrations to 'The Pilgrim's Progress,' a drawing of an old man's head, in pen and bistre, by Gio. Bellini, a sheet of studies by B. Cellini, a drawing of a woman brought before a judge, by R. Van der Weyden. The collection of the works of C. Méryon is nearly perfect. Eighty-one studies of the various dresses and "attitudes" of Mrs. Siddons, Dublin, 1802-3; the well-known gathering of packs and sets of playing cards which belonged to Mr. Cruden, of Gravesend, and was mentioned by E. Chatto in his history.

AN Art Treasures Exhibition, in aid of the building fund for the new School of Art in Manchester, will be held in that city, at the Royal Institution, during the months of May, June, and July. Some high-class pictures have already been placed at the disposal of the Committee. A special feature will, we hear, be made of Japanese and Chinese works of art.

MR. BRAY has sent us the first, and, we believe, only number of the *Ecclesiastical Art Review*, a periodical devoted to the sacerdotal services of art, its peculiarities in modern practice, "sacred" archaeology and the exposition of sentiment by means of church and clergy decoration and furniture. It professes to represent neither "High," "Low," "Ultramontane," "Nonconformist," nor "Roman" proclivities in ecclesiology and worship. It is hardly needful, however, to say to which of these "developments" of Christianity the greater number of its pages are addressed. It is very well worth reading, because it is sharp, self-confident, above all, self-conscious and animated throughout. Our new-born brother proposes the establishment of schools of ecclesiastical art "to do for religious art in its various forms what South Kensington does for secular art," and yet he admits that, "between bishops, judges, and mob, ecclesiastical artists are likely to have a rough time of it for a while." Really this is so refreshing that we hope yet to see the second number of a journal which must be invaluable in certain quarters, for we are told of which merchant a "priest" may buy "a supply of unexceptionally pure wine for altar uses," wine which "has received the highest approbation from the clergy, and has well borne chemical analysis," yet is inferred to be hardly better than Rota Tent, which seems to be the usual element of the mystery. There is an aspect of this journal at which it is impossible to look without sadness. Church millinery is not a cheerful subject for the contemplation of serious men, while the trade aspect of ecclesiastical and priestly decoration is a decidedly dolorous affair.

"H. W." writes from Naples of the excavations near Cancello:—"I have obtained further details, which will, no doubt, interest the readers of the *Athenæum*. To archaeologists, says my friend, Prof. Bosco, the discovery is of the highest importance, as it treats of the necropolis of the very ancient city, Suessola, in Campania Felice. The tombs, of which only five or six have been opened, were a few feet under the ground, and were of the usual form of the most ancient, in mason-work of tufo. Some were covered also with tufo, some with calcareous stones, and some with large tiles. It is generally believed that a new mode of interment has been discovered, consisting, according to Prof. Minervini, in placing the bodies on the ground, which were surrounded by a line of stones. Near them were found bracelets, vases, paterae, and other utensils, whilst over all were reared one or two strata of stones. In these sepulchres were found human bones of very small proportions, and large articles for various uses, as vases of terra-cotta, black, red, and yellow, very simple in character, with graphites and painting after the manner of the Oscii. These forms are very varied and fantastic and vivid. There were also brought to light many paterae, some of which are of a form hitherto unknown, resembling a tripod, a coppa with a foot, with three points facing the handle. On one,

which is of the greatest rarity, there are graphite characters, which do not belong to any known remains, though at first they appear to be Etruscan or Oscan letters. Prof. Minervini supposes that the characters are primitive Greek, but they have not yet been studied sufficiently to enable him to decide. At the same time were found bracelets, armlets, and finger-rings, of an extremely diminutive size. On being tested, the metal was proved to consist of silver, gold, and copper, and one bracelet on being polished shewed a marvellous brightness. Articles in iron there were too in great number, such as fibulae and ornaments and utensils of an unknown use, as also necklaces and small objects of Greek glass. From the discoveries already made we are assured that the area of the necropolis must be about half a kilometre, and that the tombs belonged to the most ancient Greek people, or Phœnicians or Corinthians; everything, however, has to be well studied. The excavations for the present have been suspended on account of the indiscretion or ignorance of the numerous visitors, who have reported that Count Spinelli has discovered an immense treasure of gold and silver. The ground has all been covered up again, but the labour will be resumed by the Count at some future time, when exaggeration and agitation have somewhat subsided."

## MUSIC

SACRED HARMONIC SOCIETY. Exeter Hall.—Conductor, Sir Michael Costa.—FRIDAY NEXT, April 12th, at 7.30, the Forty-sixth Annual Lenten performance of Handel's 'MESSIAH.' Vocalists: Madame Sherrington, Madame Patey, Mr. E. Lloyd, and Mr. Thurley Beale.—Tickets, 5s., 3s., 2s., and 1s. 6d., at 4, Exeter Hall.

### HER MAJESTY'S THEATRE.

MR. MAPLESON has issued a lengthy Prospectus, in the opening of which he refers to the "brilliant history" of the Italian Opera-house on the Haymarket site for nearly a century. Admitting that there is a very bright side in this retrospect, there is not the less a dark one, and it will be well for the present Impresario to bear in mind that the failure of the late Mr. Lumley was owing to his endeavours to establish ballet at the expense of opera. And if there now be a prospect of the reusucitation of the past glories of the lyric drama at Her Majesty's Theatre, it has only arisen from the abandonment of the principles on which the Covent Garden undertaking was started in 1847. In plain truth, experience has proved that the supporters of Italian opera in this country cannot rely on the *modus operandi* of any single Impresario, and that competition is a necessity if only to secure at one of the two rival establishments that *ensemble* which is more and more called for by accomplished amateurs.

Mr. Mapleson is following the example of having four representations in the week; but it is to be hoped that that number will not be exceeded under any pretext. The constant changes of casts owing to the influx of new artists compel many rehearsals even for hackneyed operas. Mr. Mapleson is a trained musician, and if he gives hurried and defective performances he will not have the excuse that he is unaware of their deficiencies. It is taxing the musical director's strength too much to expect that he can superintend the production of five novelties, besides eighteen works out of the season's *répertoire*, all of which have the casts specified, and in some instances the leading parts are doubled and trebled with prominent names of *prime donna*. It is useless to disguise the fact that the support afforded to the lyric drama in its Italian form has been sensibly declining for the simple reason that annual subscriptions by amateurs are falling off, and that the speculators in stalls and boxes cannot obtain purchasers at the high prices they asked for performances which include novices and mediocrities in the casts, and are marred by imperfect execution, arising from haste or overworking of chorists and instrumentalists. The star system has been clearly proved not to possess sufficient attraction, be the *prime donna*

who they may, to cover the deficit arising from inefficient *ensembles*.

The new names in the Haymarket prospectus may be divided into two classes, those artists who come here with an established reputation, such as Fräulein Pappenheim, Mdle. Minnie Hauk (American), Signori Masini and Marini, and those who are as yet unknown, namely, Mdles. Cristofani, Collini, Imogene, Stella-Faustina, and Mathilde Wilde, Signor Roveri and M. Thierry. There are, however, in the recognized abilities of Madame Gerster-Gardini, Mdles. Marimon, Salla, Valleria, Bauermeister, and Anna de Belocca, Mesdames Trebelli and Lablache, Signori Fancelli, Campanini, Rinaldini, Bettini, Rota, Del Puente, Galassi, and Foli, sufficient guarantees for adequate representatives of the characters in the old or new *répertoire*. An English element in the list of artists must not be overlooked. There will be the *début* of Miss Cummings, a contralto, a pupil of Madame Sainton-Dolby, already known at concerts, Madame or Mrs. Crommond, Signor Talbo, and Mr. Thomas, who all appeared at Mr. Carl Rosa's series of representations. The name of Señor Ordinas, the Spanish basso, figures in the two Italian Opera-house programmes; he may, like Señor Gayarre did, have signed two contracts, a practice too prevalent in these days.

In the revival of Signor Verdi's 'Forza del Destino,' produced in 1867, the *dénouement* will be altered. M. Gounod's 'Mireille' was done in 1864, with poor Tietjens, and will now be revived, with Madame Gerster-Gardini in the title-part. Signor Marchetti's 'Ruy Blas' was brought out in the autumn, with Mdle. Salla and Signor Fancelli. 'Dinorah' will be new to Mdle. Marimon, although she has played the part in French in Belgium and France. The only real novelty will be the 'Carmen' of the late M. Bizet, originally produced at the Opéra Comique in Paris in 1874, and which has gone the round of Germany, the title character sustained by Mdle. Minnie Hauk, who will sing it in Italian: this lady is also mentioned as the Edith in Balfe's 'Talismano.' So far as Mr. Mapleson's casts can be relied upon, it will be Mdles. Pappenheim and Wilde who are to divide the Tietjens *répertoire*, and M. Thierry will combine the *basso profundo* parts, serious and comic, *vice* Herr Rokitsansky. The strength of the company seems to be concentrated in the sopranos and tenors. The terpsichorean arrangements call for no remark, ballet of action is quite extinct, and *danseuses* are only tolerated in the incidental *divertissements* of grand operas. On the whole, if art in its highest executive form be the basis of action, an appreciative operatic public can now be found to sustain any establishment; but if the method followed of late years be persevered with, Italian opera in this country is doomed.

### ROYAL ITALIAN OPERA.

If the performance at Covent Garden Theatre last Tuesday, on the opening night of the thirty-first season, had been as bright and brilliant as the handsome interior, the gratification of the audience would have been unalloyed, but the execution of Signor Verdi's setting of Scribe's libretto, 'Gustave III.; ou, le Bal Masqué' (Auber's five-act opera, produced in Paris in 1833), as regards the representatives of the three chief characters, Amelia, Oscar (soprano), and Ulrica (contralto), was more than indifferent; indeed, it was most disagreeable to the ear, owing to the imperfect intonation persistently maintained by the three ladies. It may be unreasonable to expect another Tietjens as Amelia, but a Madame Pricci or a Madame Penco can be secured, and if an Alboni or a Didée cannot be obtained for Ulrica, or a Miolan Carvalho for Oscar, the operatic market is not so destitute of acceptable artists as to justify such an exhibition as that of the 2nd inst. Señor Gayarre was Riccardo (Gustave), but the two unobjectionable singers were Signor Graziani, whose fine voice is unimpaired, and who sings the music of Renato to perfection; his 'Eri tu' was indeed a consolatory number for the many deficiencies; credit is also due to Signor Capponi for his singing of

the part of one of the conspirators, but he had a very rough colleague. The chorists did their work bravely in the *finale* of the first act; the orchestral accompaniments were not remarkable for observance of the *pianos*, but Signor Vianesi, the conductor, was perhaps right to resort to the *fortes*, considering the tuneless principals whom he had to sustain, or rather to drown.

The *début* of the new Amina, Mdle. Sarda, from the opera-house at Malta, announced for Thursday, did not take place, and M. Gounod's 'Faust' was substituted for the 'Sonnambula.' This evening (Saturday) Auber's 'Fra Diavolo' will be given, with Mdle. Thalberg, M. Capoul, and Signor Ciampi.

### THE CARL ROSA OPERA COMPANY.

WITH the third representation of the adaptation of Mozart's 'Nozze di Figaro,' Mr. Rosa will terminate this evening (April 6th) his third season of "operas in English." Commencing at the Princess's Theatre, he migrated the year afterwards to the Lyceum, and this year he has been at the Adelphi Theatre, where he commenced on the 11th of February. Just as everything is in working order the performances cease. This is much to be regretted, for the enterprise deserves the support of the operatic public in some permanent theatre; and the period chosen should be from September to the end of March. It has been sufficiently proved that the essential elements of a national opera-house have been developed; in his treble capacity of impresario, musical director, and conductor, Mr. Rosa has established his efficiency, for never before have such *ensembles* been attained as his, this year specially. Without any attempt to introduce the star-system, the casts of the works have sufficed, combined with a vigorous chorus and admirable band, to present masterpieces of the French and German composers adequately, whilst such operas as our native musicians have left, and which continue to be popular, have been ably sustained. When mention is made of the artistic manner in which Nicolai's 'Merry Wives of Windsor,' Mozart's 'Marriage of Figaro,' M. Gounod's 'Faust,' and Herr Wagner's 'Flying Dutchman' have been executed, as well as the 'Bohemian Girl' of Balfe, the 'Maritana' of Wallace, and the 'Lily of Killarney' of Sir Julius Benedict, enough has been said to show that Mr. Rosa has merited the confidence in him reposed by eminent musicians, as well as a large and increasing body of accomplished amateurs. In the introduction of new singers success has followed the *débuts* of Mdle. Fechter, whose Cherubino and Margaret have been equally excellent, and inaugurate a bright career, and Mr. Maas, who bids fair to be placed in the front rank of tenors, whilst Miss Gaylord and Mr. Ludwig have increased their reputations considerably. Such an interpretation as that of the 'Marriage of Figaro' reminded amateurs of the French school of acting at the Théâtre Français, where the comedy of Beaumarchais is so admirably acted, for the stage business or action of the opera at the Adelphi was more animated than in many representations in Italian at more pretentious establishments, where greater names have been comprised in the casts, but certainly no more telling and amusing *ensembles* have been witnessed.

### SACRED HARMONIC SOCIETY.

WHATEVER diversity of opinion may have been provoked by the works, whether sacred or secular, which Prof. Macfarren has produced since he achieved such marked success at the Bristol Musical Festival with his oratorio, 'St. John the Baptist,' it is this setting of the Scriptural saint that is universally accepted as his masterpiece. The composer has presented the Baptist as something more than a prophet, one who is really the "burning and shining light." Next to this artistic achievement, for such it is unquestionably, Mr. Macfarren has invested the didactic music with more than ordinary importance in the part of the Narrator, the music of which was sung, or rather was declaimed, with such devotional



dignity by Madame Patey at Bristol, and in the delivery of which in Exeter Hall, on the 29th ult., when 'St. John the Baptist' was given for the third time by the Sacred Harmonic Society, the contralto was again at her best. Mr. Santley was, unfortunately, not in good voice, a contrariety the more to be regretted as the title character ranks in skill with his fine assumptions of Elijah and Eli, and for these three prophets there is at present no other artist, native or foreign, who can compete with Mr. Santley. Madame Lemmens, who has been absent for some time, sang admirably the music of Salome. Mr. Shakespeare, at a short notice, undertook the music of Herod, in place of Mr. Lloyd indisposed, and proved himself to be a safe musician even with but little or no preparation. The sopranos and contraltos of the chorus secured a redemand for "This is my beloved Son," in  $\pi$  flat, the orchestral symphony of which is specially fine, and there is no reason why a claim should be set up for Herr Wagner's monopoly in the employment of the violin in the symphony, for the device had been used before the Bayreuth dictator was ever heard of. The well-voiced quartet in  $\pi$  flat (unaccompanied), sung by Mesdames Lemmens and Patey, Messrs. Shakespeare and Santley, was encored, and a similar compliment was equally deserved for the masterly fugue on the tune by Croft, the 104th Psalm, forming the *finale* of the first part. The overture, one of Mr. Macfarren's finest preludes, and the accompaniments were played with the utmost precision; indeed, the entire interpretation was the most effective execution of the work which has as yet been attained. The composer was heartily cheered at the conclusion of the oratorio, the vitality of which is owing to the prevalence of genial melody, to the sequential and coherent development of the varied situations, and to the dramatic and powerful contrasts in the colouring.

# CONCERTS.

SEÑOR SARASATE, the Navarrese violinist, was first heard in this country in 1874, when he played at four Matinées of the Musical Union, and also at the Philharmonic Society's concert (May 18th), and introduced a Violin Concerto in  $\pi$ , Op. 20, by M. Edouard Lalo, the *tutti* of which were but indifferently executed by the band, owing to a lack of sufficient rehearsals. He was much more fortunate at the Crystal Palace on the 30th ult., having Mr. Manns as conductor, who takes care that no work shall fail from want of proper preparation. A second violin concerto, with orchestra, by M. Lalo, entitled *Sinfonie Espagnole*, Op. 21, in  $\pi$  minor, enabled Señor Sarasate to illustrate his Spanish nationality, and, at the same time, to prove how he had profited by his musical training at the Paris Conservatoire. He may fairly claim to be the present champion of the French school of execution just as indubitably as Herr Joachim is the first of German violinists. The two styles are distinctive enough to prevent the Gallic and Teutonic performers from quarrelling about precedence. M. Lalo, who is also a violinist, stands high in Paris as a writer of classical chamber compositions, and he has gained a prize for the opera 'Fiesco,' at a competition started by the Théâtre Lyrique. The *scherzando* in  $\alpha$  major and the *rondo finale* were the two movements which seemed to interest the audience the most, and the two recalls of the violinist showed their appreciation of the entire work, and its very able interpretation. Señor Sarasate subsequently performed two of his own compositions (not the Gipsy melodies which were announced), and on an encore gave a transcription of a Nocturne by Chopin. The Basque artist is the "lion" of the season, for no other performer has appeared as yet who possesses such exceptional executive skill. The other orchestral pieces were the two overtures by Beethoven ('Egmont') and Schumann ('Genoveva'), and the two movements of the unfinished Symphony in  $\pi$  minor, by Schubert. Herr Henschel sang the well-known *scena* of Wolfram, from Herr Wagner's 'Tannhäuser' ('Star of Eve'), and two of his own songs, one setting of Burns's 'Oh, my love's like

a red, red rose," and 'The Sunny Beam' (an old German ditty, translated by Madame Macfarren), which was redemanded, and Handel's 'Revenge.' Herr Ignaz Brüll introduced Schumann's Carnival, Op. 9, for his pianoforte solo at the Saturday Popular Concert on the 30th ult., and joined Herr Joachim and Signor Piatti in Schubert's Pianoforte and String Trio, in  $\pi$  flat, Op. 100. At the Monday Popular Concert of the 1st inst., Fräulein Krebs and Miss Zimmermann were the pianists, and the string quartet players were MM. Joachim, Ries, Straus, and Piatti. There were no novelties in the two programmes of Saturday and Monday, but the two sets (Op. 52 and Op. 65) of the Neue Liebeslieder-Walzer by Herr Brahms were executed, the vocal parts by Madame S. Löwe, Fräulein Redeker, Messrs. Shakespeare and Pyatt, and the pianoforte accompaniments by Fräulein Krebs and Herr Brüll on the 30th ult., and by Miss Zimmermann and Fräulein Krebs on the 1st inst.

At the last Ballad Concert but one in St. James's Hall, on the 3rd inst., Madame Arabella Goddard was the pianist. The singers were Messrs. Sims Reeves, Lloyd, Maybrick, and Santley, Mesdames Lemmens and A. Sterling, the Misses M. Davies and Orridge.

There was a Choir Concert of Mr. Henry Leslie, on the 4th inst., in St. James's Hall. The annual concert of Mr. J. B. Welch took place on the 2nd inst., in St. James's Hall. The artists were Mrs. M. Mackay, the Misses A. Williams and E. Lamb, Messrs. B. M'Guckin, Bridson, Wharton, and Santley; Mr. Zerbini, accompanist; Mr. A. Sullivan, conductor of the band and chorus; and Mr. Franklin Taylor, pianist. Herren Ignaz Brüll and Henschel coalesced for a pianoforte and vocal recital in St. James's Hall on the 3rd inst. Mr. F. Chatterton had a benefit harp concert at the Langham Hall last Monday evening, assisted by his pupils, the Misses Mary and Annie Chatterton and Miss Ada Clark, Mr. G. Forbes, pianist, Mesdames A. Garcia, A. Webster, Misses Rudersdorff, Romer, and Fairman, Messrs. Clifford, Percival, and A. Phillips, vocalists. A trio by the teacher, well played by the three lady harpists, was encored. The instrument is too rarely heard at concerts in these days.

The Pianoforte and String Quartet, Op. 37, in  $\pi$  major, by Herr Xaver Schwarwenka, introduced at Mr. Dannreuther's musical evenings, was repeated on the 28th ult., the executants being Mr. Dannreuther, piano; Mr. H. Holmes, violin; Mr. A. Barnett, viola; and M. Lasserre, violoncello. The same artists performed Weber's Quartet, Op. 8, in  $\pi$  flat. Solos by Bach and Herr Wagner were played by the violinist and pianist, and Madame A. Sterling sang an air by Schumann, as well as the ancient ballad, 'The Three Ravens.'

Mr. Durham, at his second recital, on the 3rd inst., in the Steinway Hall, included in his scheme works by Bach, Handel, Scarlatti, Beethoven, Mozart, Field, Chopin, Schumann, Mendelssohn, Sterndale Bennett, and by the living composers Dr. Liszt and Herr Raff, besides a Valse, in  $\pi$  flat, Op. 14, by himself.

# Musical Gossip.

HERR AND MADAME JOACHIM, the contralto, will appear this afternoon (April 6th) at the Crystal Palace Concert. Three works by the violinist are included in the programme. Herr Ignaz Brüll will be the pianist at the Saturday Popular Concert this day, and Herr Barth will be the pianist next Monday. The first concert of the Bach Choir, under the direction of Herr Otto Goldschmidt, will take place this evening. Next Wednesday afternoon the annual performance of Beethoven's posthumous quartets, by MM. Joachim, Ries, Straus, and Piatti, will take place. Handel's 'Messiah' will be performed by the Sacred Harmonic Society on the 12th inst., under Sir M. Costa's direction. Haydn's 'Creation' was announced for last night in Exeter Hall, with

Madame Blanche Cole, Mr. Lloyd, and Herr Henschel, vocalists. The final Ballad Concert will take place next Wednesday. Handel's serenata, 'Acis and Galatea,' and Mr. W. Carter's cantata, 'Placida,' were the works executed in the Royal Albert Hall on the 4th inst. The announced singers were Madame Lemmens, Madame Patey, Messrs. Lloyd, Hollins, Ap Herbert, and Signor Brocolini.

MR. ERNST PAUER completed his six interesting lectures on the most celebrated composers for the clavichord and pianoforte at the South Kensington Museum on the 29th ult. by illustrations of Mendelssohn (Variations Sérieuses in  $\pi$  minor and Capriccio, Op. 33, No. 2 in  $\pi$ ), of Schumann (Novellette No. 1 in  $\pi$ , the Warum and Grillen from Fantasiestücke), and of Chopin (Impromptu, Op. 36, and Polonaise, Op. 40).

THE setting of Thackeray's 'Rose and the Ring' as a comic opera by Miss Elena Norton, the libretto by her sister, has met with a very favourable reception at the Theatre Royal, Dublin, where it was produced, with Sir Robert Stewart as conductor, for the benefit of Mr. R. M. Levey, the musical director. The work is essentially of the Offenbach *opéra-bouffe* school, but the local critics award great credit to the young lady composer for her ability in the orchestration and for melody in the vocal parts. Miss Norton and her two sisters were included in the cast. At the concert of the University Choral Society, under the direction of Sir R. Stewart, Mr. H. Gadsby's cantata, 'Alice Brand,' has been successfully produced. The Dublin Musical Society, under the direction of Mr. Joseph Robinson, bids fair to be prosperous, so large is the subscription. Handel's 'Acis and Galatea' and Mendelssohn's 'Walpurgis Night' will be given at the concert next month.

HERR ALBERT STRITT, the new tenor in Germany, for whom a bright future is expected, has made a successful *début* at Augsburg in Herr Wagner's 'Lohengrin.' From Berlin we learn that the German Emperor and Empress were present at the opening performance by Madame Gerster-Gardini in Bellini's 'Sonnambula,' at the Imperial Opera-house. From Vienna the news comes that Madame Nilsson and M. Faure excited a great sensation in the 'Amleto' of M. Ambroise Thomas, at the Imperial Opera-house. In Paris the operatic event has been the revival of Meyerbeer's 'Étoile du Nord' at the Salle Favart (Opéra Comique), where it was produced in 1854. The new Catherine is Mdle. Céline Ritter, who created the part of Virginie in M. Massé's opera; Mdle. Bilbaut-Vaucholet was Prascovie, M. Giraudet, Peter the Great, M. Quentain, Gritzenko, and M. Nicot, Danilowitz.

MESSRS. PUTTICK & SIMPSON will sell on the 15th of May the unpublished works of the composer Rossini (154), consisting of vocal pieces for different voices, duets, choruses, dances, masses, &c. The whole were purchased of Madame Rossini, the widow of the great composer, by Mr. Albert Grant, for something like four thousand pounds, it is said, but only two compositions have been performed as yet in this country.

# DRAMA

# THE WEEK.

COURT.—'Olivia,' a Play, in Four Acts. By W. G. Wills. Founded on a leading incident in 'The Vicar of Wakefield.' AQUARIUM.—'The Vicar of Wakefield.' Revised and Arranged by Arthur Wood. HAYMARKET.—'Romeo and Juliet.' ST. JAMES'S.—'Clancarty,' a Drama, in Four Acts. By Tom Taylor.

CURIOUS proof how strong a hold upon the public has been taken by Goldsmith's 'Vicar of Wakefield' is afforded by the fact that no less than five separate versions of one of the least dramatic of stories have at different times been put upon the stage. Thomas Dibdin first produced, during his management of the

Surrey, a burletta founded upon the tale and named after it. The date of this is assumably about 1820. Three years later a version was given at the Haymarket, with Terry as Dr. Primrose, Liston as Moses, and Mrs. Orger as Carolina Wilhelmina Amelia Skeggs. In 1850 an adaptation, ascribed in the acting copy to Sterling Coyne, was played at the same theatre, with Mr. Webster as Dr. Primrose, Mr. Buckstone as Moses, Vandenhoff as Squire Thornhill, Mr. Howe as Ephraim Jenkinson, Mrs. Keeley as Mrs. Primrose, Miss Reynolds as Olivia, and Miss P. Horton as Lady Blarney. Immediately after its production, another version, by Mr. Tom Taylor, was given at the Strand, the elder Farren playing the Vicar, and Mrs. Stirling, if we remember rightly, Olivia. This last named piece is the same which, with some alterations, has been revived at the Aquarium. Lastly comes Mr. Wills's version of 'Olivia,' produced at the Court.

In dealing with a work that has been so frequently adapted, Mr. Wills has departed widely from his predecessors, with the result of producing a play which, while it has no pretension to be a faithful version of the original, is in all dramatic and artistic respects a great advance upon its predecessors. Casting on one side, with a curious disregard of popular associations, the adventures of Moses at the fair, omitting all mention of Ephraim Jenkinson, the forerunner of a host of clever vagabonds, and dealing only with the temptation, fall, and recovery of Olivia, Mr. Wills has produced a touching and effective play, which, in spite of its idyllic character and its monotony of treatment, has genuine dramatic merit. Two previous works run, to some extent, parallel with it, the first 'L'Ami Fritz' of MM. Erckmann-Chatrian; and the second, Mr. Wills's own play of 'Charles the First.' The play first named it recalls in the simplicity and beauty of its pictures of rustic life and homely virtues; the second it resembles in the method of treatment, in which the eye is called to the aid of the ear, and the story is told almost as much by pictures as by dialogue.

It is at once obvious that a story like 'The Vicar of Wakefield' lends itself easily to the method of treatment indicated. So successful has been in this instance the employment of it, a play which claims only to be founded on an incident in 'The Vicar of Wakefield,' and is, except at a few points, wholly original in dialogue, retains more of the atmosphere of the story than pieces which are avowedly built upon it, and reproduce textually its language.

An opening act shows the vicarage, where the rustics assemble, with vocal and instrumental music, to congratulate the Primroses upon their silver wedding. Everything tells of comfort and ease. Ripe apples weigh down the overladen boughs, and are, in an exquisite scene, shaken by Sophia into the lap of her admirer, Burchell. The young urchins clamber furtively up the ladder, and pluck the tempting fruit. A cask of beer is broached in the adjoining yard, Moses superintending its distribution, while Olivia, half longingly, half petulantly, looks down the lane for her lover, who comes not. In his place come tidings of ruin, brought by Farmer Flamborough, which the Vicar strives vainly to keep from his family. In the second act a scene more exquisite still shows Dr. Primrose and his wife

sitting over the fire, while Sophia, Moses, and Mr. Burchell sing a delightful part-song to the accompaniment of a spinet. Through the window we catch a glimpse of the face, white, scared, and tearful, of Olivia, hastening to an assignation with her lover, and looking upon a scene she fears she never again may contemplate. A third act shows the revelation to Olivia of the trick to which she has fallen victim, and her meeting with her father, while a short fourth act brings the fugitive home, and conducts her husband penitent to her feet. How little of the original there is in this is at once obvious. Scarcely one of the characters is such as Goldsmith conceived him. This, however, is wholly unimportant. What is important is that we have a charmingly idyllic play, thoroughly fresh in motive and sympathetic in treatment. The scenes indicated, those in which Olivia takes leave of her mother and her family, in which she defies and repels her treacherous lover, and in which she meets her father, are touching and poetical in a high degree. The language is in Mr. Wills's happiest vein, and the piece is harmonious throughout. That the second act is stronger than the third, which in turn is stronger than the fourth, shows that Olivia is rather a poetical play than a well-constructed drama. It is possible to improve greatly the second act by concluding it with the picture, previously described, of Olivia gazing through the window. An audience such as can enjoy the piece will experience no difficulty in imagining the scene which follows the detection of Olivia's flight. By some acceleration of the action this, indeed, might come upon the picture.

So much pains have been bestowed upon the mounting and interpretation, that both stand out conspicuous in modern art. The scenery and dresses, the latter designed by Mr. Marcus Stone, are admirable in every respect, while the *ensemble* is so good that, for the first time in our recollection, we see actors and supernumeraries taking intelligent cognizance of what is going on before them or showing in their actions the individuality belonging to the characters they play. In the principal characters the performance was eminently satisfactory. Miss Terry was altogether lifelike as Olivia, and much of her business was extremely natural and touching. It was full of suggestion, and in one point at least, when she repelled the further advances of the man who had wronged her, it touched absolute greatness. Mr. Vezin's Vicar of Wakefield has none of the unction of the character as seen in Goldsmith, but is a full realization of that imagined by Mr. Wills. In intelligence the rendering is up to Mr. Vezin's level; in intensity it surpasses anything he has exhibited. A scene in the third act, in which the father, commencing to reprimand, bursts into tears and embraces his daughter, is quite admirable. The Moses of Mr. Norman Forbes, the Squire Thornhill of Mr. Terriss, and the Leigh of Mr. Denison were deserving of high praise.

The version of 'The Vicar of Wakefield' given at the Aquarium seems coarse beside Mr. Wills's workmanship. It gives, however, a good idea of the original, and is fairly entertaining. Mr. Farren's Vicar is strong in parts, though it is not the Vicar of Oliver Goldsmith. On the other hand, the Mrs. Primrose of Mrs. Stirling is to the life the fussy, vain, managing

woman described. Miss M. Litton plays with much feeling as Olivia, and Mr. Emery as Jenkinson, Mr. Day as Moses, Mr. Edgar as Burchell, and Mr. Conway as the Squire make up a cast of great interest.

Miss Neilson's performance of Juliet has altered in some important respects. The early scenes are less accentuated than before, the whole dialogue of the balcony scene being delivered with the bated breath natural under the circumstances, when detection means the death of her lover. This is something more than a concession to realism, since there is a distinct gain to the entire performance from the heightened contrast thus obtained between separate portions of the representation. It has long been an assumption on the part of actors that they are allowed, at the time they are most anxious to escape observation, to express passion in tones that could not fail to arouse it. Without entering on the question how far this conventional treatment is to be defended, it may be said that a more natural method is in the present case of highest advantage. The poetry and fragrance of the balcony scene are greatly enhanced. The general rendering of Juliet retains its former characteristics of intensity and passion to a degree that leaves it unapproached on the modern English stage.

The revival of 'Clancarty' at the St. James's Theatre shows Miss Cavendish in the part of Lady Clancarty, one of the most sympathetic in which she has been seen. She acts it with much distinction of style. The Lady Betty Noel of Miss Fowler remains full of brightness and animal spirits.

#### Dramatic Gossip.

FORTHCOMING novelties include a drama by Messrs. Tom Taylor and Paul Meritt, entitled 'Such is the Law,' to be produced at the St. James's Theatre; an adaptation from the German, by Mr. Bandmann, to be given at the Queen's on April 20th, on which day Mrs. Rousby will undertake the management of the house; and a burlesque, by Mr. Byron, on the subject of 'La Sonnambula,' announced for to-night at the Gaiety.

AN adaptation, by Mr. Charles Reade, of the 'Andréa' of M. Sardou, will be produced at the Olympic at Easter. A drama by Mr. Burnand, in which Mrs. Boucicault will appear, is also among impending novelties at this theatre.

MISS GENEVIEVE WARD has appeared at the Gaiety Theatre, Dublin, as Queen Katharine, in 'King Henry the Eighth.' The piece was played in four acts, and ended with the death of the Queen.

'L'AVENTURIER,' a *drame inédit*, in five acts and six tableaux, of MM. Latouche and Tessier, has been given with dubious success at the Théâtre du Château d'Eau.

THE Royal Spanish Academy has notified that a gold medal, with a sum equal to one hundred and twenty-five pounds sterling, will be awarded to the author of the best work upon the following subject:—"The distinctive and peculiar characteristics of the ancient Spanish Theatre and dramatic poets from the middle of the sixteenth century to the times of Calizares y Zamora," the author in addition to receive five hundred copies of his work, to be printed at the expense of the Academy.

'MONSIEUR ALPHONSE,' by Alexandre Dumas fils, has been revived at the Gymnase-Dramatique, with Madame Fromentin in the rôle of Madame de Monteglin, first taken by Mdle. Pierson. MM. Pujol and F. Achard are included in the cast.

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